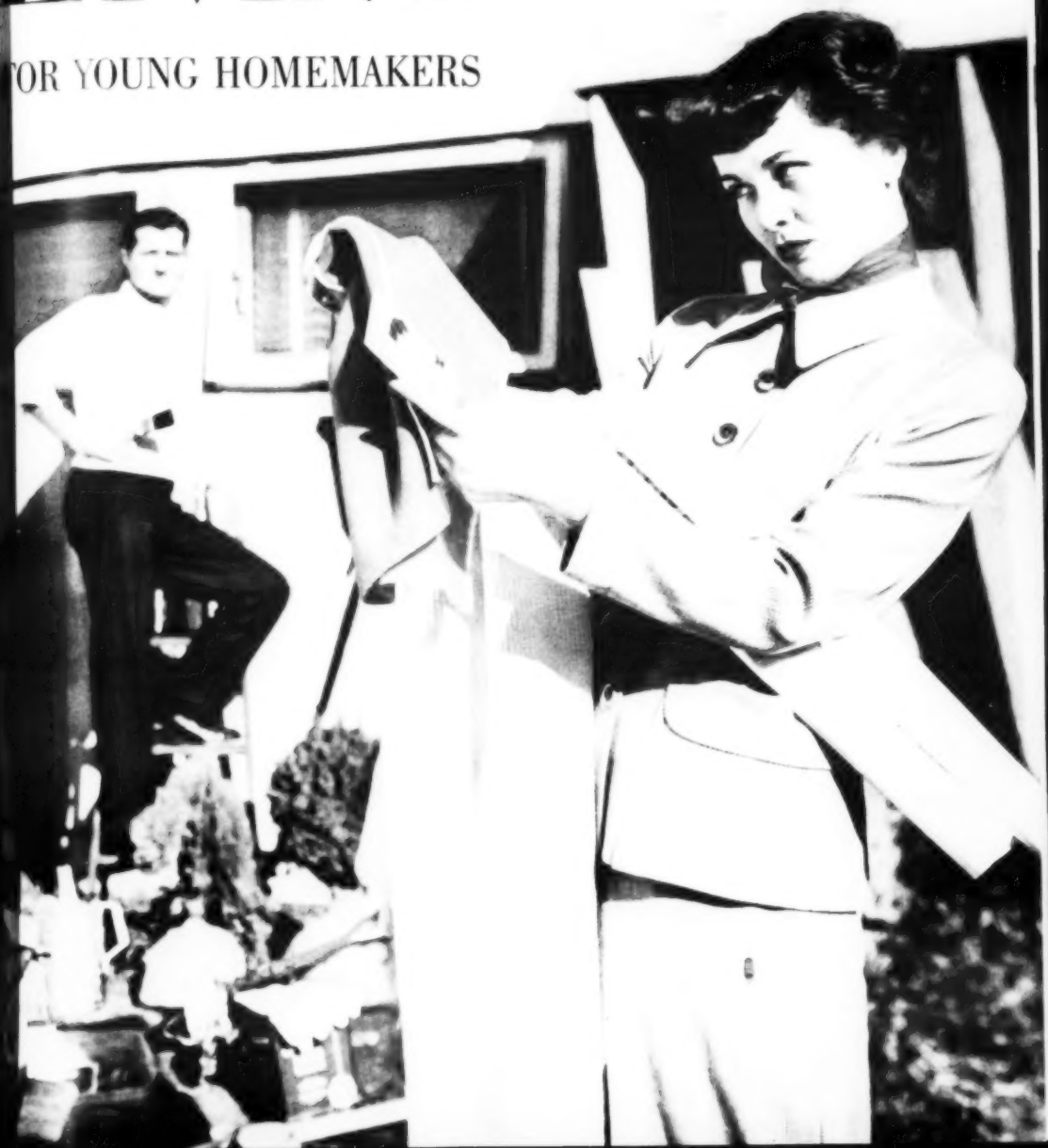


MARCH 1950 35 CENTS

LIVING

FOR YOUNG HOMEMAKERS





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Decoration Editors: William Jaeger; Langseth Christensen

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Design: M. Peter Piening

Structural Engineering: Fred N. Severud

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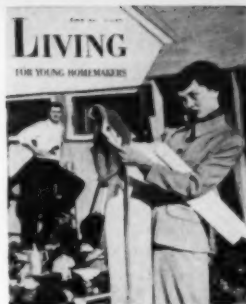
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Cover photograph by Harry Trede*



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*Reg. U. S. Pat. Off.
®Pat. applied for

SPEAKING OF LIVING

Two contributors this month of whom we're especially proud are Emily Genauer and Harry Trede. We'll introduce the lady first. Emily Genauer—you'll find her article, *Art Takes to the Road*, on page 46—is art columnist and critic for the New York *Herald Tribune*, and author of *Best of Art*, published by Doubleday in 1948. As if this weren't fame enough, she was winner of the 1949 annual award given by the New York Newspaper Women's Club for the best article of comment or criticism written by a woman for a New York newspaper. Grandma Moses was the subject of her prize-winning article. We were interested to hear that in 1939 Miss Genauer gave the first art telecast ever made. It was by no means to be her last. Her other contributions to the understanding and publicizing of art, such as lectures, articles, and so forth, would fill a volume. When asked to give us an item of personal interest, she laughingly said, "Well, I'm the author of a ten-year-old daughter."

Harry Trede, one of our favorite contributors, photographed this issue's Cover and the rooms on pages 40-43. Questioned as to why he took up photography as a profession, he said that he grew tired of being a glove salesman. He quit his job, and, as he happened to have a camera, started to take photographs. Finally he clicked professionally—very professionally! During the war he made three-dimensional gunnery training films for fighter pilots. Since, he has photographed just about everything from fashions to store fronts. He likes the color photography he is doing for *LIVING* For Young Homemakers better than fashion photography. "You don't have to worry about the expression on a room's face," he says. His hobbies are building scale-model railroads, collecting stamps, and surf fishing. Living on Long Island, he can try out his fishing technique weekends.

Last month you met ten *LIVING* For Young Homemakers' panel members from among a group of some seventy-five young married people throughout the country whom we have chosen as reader-advisers. They keep in touch with what young homemakers in their communities are doing, what they buy, how much they pay for their houses, how they spend their leisure time, what they like to see in our magazine—in fact, they are

our eyes and ears from Poughkeepsie to Pasadena. Here we introduce three more of our editorial pairs. The first couple, Mr. and Mrs. Everton Conger, live in Albuquerque, New Mexico. Young Mr. Conger was in the Navy Air Corps during the war, on duty for the most part in the Pacific area. He is now instructor of Journalism in the State University and Ann Conger is woman's-page editor on the Albuquerque *Tribune*. At present they rent an apartment, but would like to buy and remodel an old house. With this objective in mind, they spend their free days motoring around New Mexico towns hunting for an old adobe that's for sale.

Marjorie and Donald Cushing, two of our North Carolina panel members, recently have moved from Charlotte to Wilmington, where small houses are scarce and where they had quite a time finding a house not too large or too costly for themselves and two-year-old Kenneth. They finally found a nice one with six rooms for under \$12,000. Donald is a graduate of Williams and Marjorie of Queen's College in Charlotte. They met while Marjorie was employed at the Charlotte Quartermaster Depot, where Donald was stationed as a Q. M. Captain. Donald is now a salesman for a calculating-machine company. He feels no envy for people with hundred-acre places. He says his 50' x 150' lot is plenty for him to look after. His Big Dislike is weeding flower beds. Marjorie loves cooking, but the dishwashing and sewing she would just as soon turn over to a goodhearted gremlin!

Our New England panel editors for this month are Irving and Elizabeth Tuttle of Nashua, New Hampshire. With their eight-month-old son, Pete, they live in a five-room apartment, but spend quite a bit of time dreaming of the contemporary home they hope to own someday. Irving has a job in cost analysis, weekends likes to get outdoors. Both he and Elizabeth enjoy taking bicycle trips and long walks in the country. Irving was a member of the Dartmouth Outing Club, while at college. Elizabeth was active with Community Chest work, Red Cross, and the Cancer Drive in her home town, and intends to contribute some of her time to Nashua's civic organizations as soon as Pete is a little older. Their ambition is to own their own home in the country and buy a brand-new car. A pretty universal wish!



EMILY GENAUER, with her many lectures and articles on all phases of art, has done much to give it the popular personal appeal it has today.



HARRY TREDE is a photographer for everybody but his family, according to his wife. He never has time to take any pictures of his young son.



THE CONGERS, Everton and Ann, spend their vacations in Montana, where they have a cabin. They'd like to visit Mexico some summer.

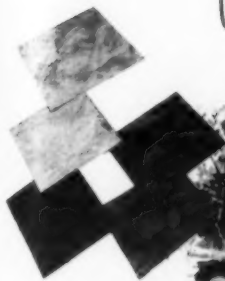


MARJORIE AND DONALD CUSHING, when asked what their ambition was, said, "A happy home for our family and time to enjoy it."



IRVING AND ELIZABETH TUTTLE met when Irving escorted his kid sister's teacher (Elizabeth) home from a high-school dance.

ah! what a beautiful morning



These exclusive Virginia House color tones blend handsomely with any room setting. The rugged, durable Valinite table tops and Vinyl chair upholstery are patterned in a standard *Seaford* background, so that you can match your Virginia House grouping even though you prefer to mix the colors. The exclusive Valinite and "beautiful-but-tough" Vinyl say a firm "NO!" to alcohol and food stains . . . ink and pencil marks.



No. 378 Table and No. 823 Chairs. The table is 36 x 54 inches closed, and extends to 66 inches.

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Virginia House's many lovely, sophisticated designs team with the brilliantly colored Valinite table tops and Vinyl chair coverings — to make your Virginia House Dinette the colorful "enjoyment hub" of your home . . . to make every day a little more beautiful, morning to night.

Virginia House table lengths range up to 78 inches — conveniently seating as many as eight persons and giving you greater *flexibility* — with Virginia House!



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(*Trade Mark Applied For.)



No. 374 Table and No. 740 Chairs. The table is 32 x 48 inches closed, and extends to a full 60 inches.

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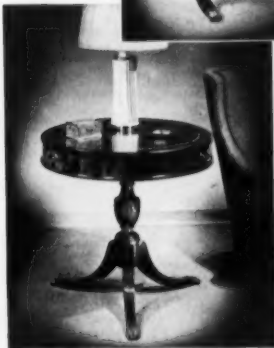
Imperial Cocktail Table

Magnificent from its moulded edge and genuine gold tooled leather top to its curved lyre ends and brass finished claw feet.



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OUR FILE BOX

If you have any household or decorating hints that you want to share, we'll pay \$5—for each one we publish

Silver

Sparkle plenty

Jewelers know their job, and here's an idea learned from one of them. When your silver begins to tarnish and needs a thorough polishing, put on cotton gloves, turned inside out so the soft side is outside, sprinkle silver-cleaning powder on them, and rub the silver. You'll find this saves your hands and does a beautiful job on your silver—quickly and easily. Tip submitted by Mrs. Burdette Boileau, Covina Highlands, Calif.

Tools

Closet efficiency

If you want your tools right at your fingertips, but haven't a convenient workshop, try this idea. Nail narrow strips of wood across the door of a closet, then screw in clamps and hooks to hang your tools on. You now have a handy, efficient tool board with a place for everything. Attach a windowshade to the door, and pull it down to conceal the tools when they're not in use. Suggested by Mrs. Lee Berman, Metuchen, N. J.

Knickknacks

Protect me!

To prevent the scratching of your table and bureau tops, glue cork disks salvaged from your beer and Coke bottles to the bottoms of your ashtrays, pottery whatnots, and vases. These cork pads are so thin that they provide protection on small items without causing wobbles, and if applied with a waterproof glue, they may safely be used on things that have to be dunked for cleaning. From Mrs. L. A. Kadel, Newburg, Ind.

Window sills

Grit and grime

Apartment dwellers in our modern, smoky cities are all too familiar with the problem of sooty window sills. Constant scrubbing is not only a boring chore, but, in a short time, wears away the paint. Coat the sills with one of the new colorless plastics (either brushed or wiped on with a cloth) to get a hard, smooth surface that can be cleaned with the merest whisk of a rag. Tip submitted by Mrs. James Sterling, Boston, Mass.

Furniture

Fine finish

If your tables are marred by white "heat marks," you'll welcome this easy method of removing scars. On a surface finished with shellac or varnish, dampen a cloth with spirits of camphor or essence of peppermint, and dab the spots. Let dry thoroughly, then polish. On a surface finished with lacquer, rub with a paste of powdered pumice and linseed oil, in the direction of the grain; polish. From Margery Butosh, Whiting, Ind.

Food

R is for oyster

This is March, and this is also the oyster season, so here's a handy tip. If you're freezing oysters in the refrigerator tray, leave the cube partitions in the tray. Then, if you don't want to use all the oysters at one time, you may push out as many cubes as you need without tearing the oysters. When they are completely thawed out, they will be whole, not in unappetizing pieces. Tip from Helen A. Dooley, Normal, Illinois.

Appliances

Shine bright

Every bride—and every homemaker, for that matter—wants to keep her chrome-plated electric appliances as gleaming and bright-looking as they were at the "Be careful, it's new" stage. To make this task a quick and easy one, apply a light film of liquid silver polish—you'll find it dries instantly—and wipe it off. Then your chrome finishes will shine like a mirror. Tip submitted by Mrs. Earl Loucks, Beaver Falls, Pa.

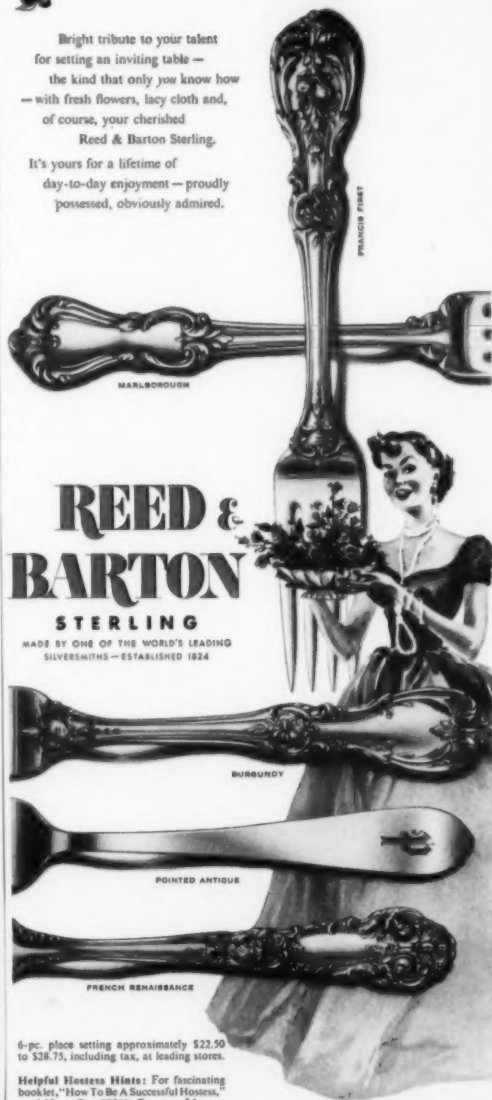
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a busy hostess...



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Mellow jewel-tones, loomed in wool... You choose from seven heavenly shades when you carpet your home in Set-twist. And each lovely color glows with a muted lustre, because the wool is twisted before it's woven... then sheared to a textured pile. See vibrant Tapestry Green in the room-setting opposite. See, on this page, the other Set-twist shades, from hushed pastels to resonant deep tones. You'll find Set-twist in your favorite store, priced under \$10 a square yard.

Alexander Smith

FLOOR-PLAN RUGS



BROADLOOM CARPETS



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Left:
SNOW-BRUSH No. 6736
Right:
ROBERVAL No. 7920
Lower right:
BROCADE No. 5105

YOUNG HEARTED ROOMS... favor wallpaper

Shown here: "Snow-brush," an all-over floral, charming for hall or dining-room and, in softer color combinations, for bedrooms... "Roberval," a quaint village scenic, effective in adding that spacious look... the famous "Brocade" in wonderfully rich background colors on which you can build color schemes for any room in the house.

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Storage

Family Fun

This suggestion is for fun and practicality. Instead of marking your storage boxes with a dull pencil or a fine-pointed pen, we suggest you paste on picture cutouts for labels. Even Father can spot the box of bathing suits if there is a bathing beauty in the latest Paris fashion to catch his eye. And who cuts out the pictures? Why, Sister on a dreary rainy Saturday! Tip from Mrs. David Linberry, St. Paul, Minn.

Cooking

Salted Wound

Here's a tip that's guaranteed to keep the cracked egg in good order for boiling: First add a tablespoon of salt to the water, and bring the water to a fast boil. Then rub a little damp salt onto the crack immediately before putting the egg into the water. Presto, the crack is sealed and the white cannot bubble out of the shell. For this trick of the housewives' trade, thank Mrs. F. H. Williams, Houston, Texas.

Cooking

That Last Drop

Who can melt just a tablespoon of butter in the smallest of pots without leaving a wasteful portion on the bottom and sides? Why not, instead, place the butter in a metal soup ladle or deep spoon, and melt it directly over the flame? In a minute the butter is melted and ready to be poured into the mixing bowl. It's quick, it's practical, and it's one fewer pot to wash. From Mrs. Norma Arroya, San Francisco, Calif.

Silver

Lifelong Luster

Keeping silver flower bowls and vases looking like new for years means keeping a careful guard against damaging thorn and flower-frog scratches. The best method we've heard of yet is lining the inside of silver containers with a not-too-thick layer of melted paraffin. Besides cushioning sharp points, this protective coat absorbs ugly and staining watermarks. Tip by Mr. and Mrs. Bill Belcher, North Branch, N. J.

Cooking

Whisk Away

Here's an easy way to clean shrimp—quickly and painlessly, too. Instead of tearing up the shrimp and your hands by picking and scraping with a knife, just take a toothbrush and, under cold water, scrub easily down the spine. This opens the surface tissue and cleans out the sand line. It's a sure-fire method guaranteed to speed up dinnertime. Suggestion is from Mrs. Melvin M. Tumin, Princeton, N. J.

Recipe

Variation on Theme

If you make homemade coffee cake and top it with cinnamon streusel, try this variation: Instead of covering the whole top with cinnamon streusel, spice some plain crumbs with nutmeg. Flavor the white with lemon, the cinnamon with almond. Place the cinnamon streusel right in the center of cake top and make an outside ring of the lemon streusel around it. Everybody will love it! From Marita Joel, San Fernando, Calif.

Coffee

Yumpin' Yiminy, It's Good!

Coffee made by the old Swedish method is, we think, the very best for clearness and taste. How to make it? Beat an egg, shell and all, into the dry coffee grounds; pour the water, boiling, through the mixture; discard the grounds. Now bring the coffee just to boiling point. That's all, but to get really superlative results, be sure you do not let the coffee *actually* boil. Tip comes from Mrs. George Young, East Greenwich, R. I.

Pictures

Permanently Straight

No need to have pictures and paintings slip askew after you've once hung them straight. Simply put a piece of adhesive tape around the center of the wire, hang the picture, and step back for the first and the final eye test. After you have adjusted the picture, the thickness of the tape will hold it in place. Then bring on stamping children, hanging doors, and dusters for a "living" test. By Mrs. Neil Whitehead, Louisville, Ky.

Tables by Brandt

FOR CHARM PLUS
EXTRA-UTILITY

Brandt Tables bring you a rare combination of authentic 18th century traditional design plus multiple-use for modern living. You'll love Brandt's lustrous, hand-rubbed finishes, the fine mahoganies and skilled craftsmanship. You'll be pleased, too, by the prices. See them at your favorite furniture or department store—you'll agree that Tables

by Brandt are
today's top value
... moderately priced.

Regency table with a big tray slide, cork lined for beverages. Solid mahogany with brass spindles. Hand-tooled leather top, gold tooled.



Elegant Sheraton design, scaled for room-to-room use, a tea table that doubles as an end table. Removable serving tray. Genuine mahogany throughout.

Versatile mahogany Sheraton Chest Server for dining, living, bedrooms and halls. A pair, side-by-side, makes a lovely console. Sliding tray. Top drawer has removable silver tray lined with scratch-proof cloth.



For practical hints on furniture arrangement, write for "Table Tips For Handy Living." Send \$1c in coin to Brandt Cabinet Works, Inc., 681 Pennsylvania Ave., Hagerstown, Maryland.

BEAUTIFUL

Brandt

... LOVELY TABLES FOR LIVABLE ROOMS

BRANDT CABINET WORKS, INC.
681 Pennsylvania Ave., Hagerstown, Md.

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Englander
AMERICA'S MOST LUXURIOUS MATTRESS

WORKING TOGETHER FOR YOUR SLEEPING COMFORT

GOODYEAR
THE GREATEST NAME IN RUBBER



Lie down and Live!

ON AN *Airfoam*^{*}
MATTRESS

NON-ALLERGIC, DUSTLESS

COOL SLEEPING

ALWAYS ODORLESS

NEVER NEEDS TURNING

HIPS PREVENT STRAINS, ACHES

NEVER SAGS OR LUMPS



Also available in wood rose stripe

All the proof you need. Just press down on Airfoam. Feel how it molds itself to your hand, responds with a buoyant "uplift."



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The Englander Company, Inc.,
Chicago, Illinois

*TM The Englander Company,
Inc.

*TM The Goodyear Tire &
Rubber Company



No other foundation looks like this. Joined only through the middle by flexible steel bands, each spring in the upper half is free to adjust individually to every move. Lower part acts as a unit, supports body in the manner doctors recommend.

at a new low price...with
a 20-year guarantee!

Now...an Englander Mattress \$59⁷⁵
of Goodyear's Airfoam for

Such highfrown luxury at such a down-to-earth price is possible only because Englander and Goodyear put their heads together to bring you an Airfoam mattress for no more than a good innerspring mattress costs. On Airfoam you actually sleep on air. Millions of tiny air cells suspend you, cradle you, give you a floaty feeling that's next door to paradise. It really is "the new sleep."

When used with Englander's special Red-Line* Foundation, whole unit guaranteed for 20 years

A box spring just isn't good enough for an Airfoam mattress. The last word in comfort calls for a special foundation. Englander engineers have designed just such a support—the Englander Red-Line Foundation. So scientifically matched are they that we guarantee them for 20 years against any defects in material or workmanship when used together.

Both for the price
of a conventional
mattress and box spring—

\$119⁵⁰

Other Englander Red-Line mattresses and companion box springs (both twin and full size) from \$39.75 to \$79.75.

in mattresses... *Only in an Englander
can you get Airfoam by Goodyear*

A PIECE OFF YOUR MIND



PRaises SUNG

Dear Editor:

We enjoy *LIVING* For Young Homemakers and wish to thank you for the help it has given us.

Our copies are shabby and torn from much use, as we consult them whenever we are in doubt or wonder what to do when the urge to redecorate or rearrange, eliminate or replace, hits us.

Recently we started redecorating an old house. We've had so many compliments that we think you should know and share our pleasure, because, after all, most of our ideas were derived from your swell magazine, *LIVING* For Young Homemakers.

Mr. and Mrs. Lou Caniparoli
Renton, Wash.

Dear Sirs:

We can't begin to tell you how very much we enjoy your magazine. As a couple who happen to be very much interested in decorating, we have had the pleasure and experience of doing all of our interior decorating. *LIVING* magazine has been an invaluable asset to us in achieving our goal—a fine, comfortable, enjoyable home for our four youngsters and ourselves.

Would like even more articles on exactly how to make such things as valances, etc., with detailed instructions.

We are doing over a twelve-room house which is about seventy-five years old and we happen to want a modern effect. Lots of work and fun, too. . . .

Mrs. Robert K. Herrington
Englewood, N. J.

EDITOR'S NOTE: If you really want to know how to "do things" yourself, be sure to see the second of a series of such articles in this issue: Don't Junk It! Upholster It! For anyone who likes to re-construct and re-create, these are her meat.

LIVING For Young Homemakers: Glad to see you've got something in your magazine besides how to

hang curtains! That was a good article on television and an eye-catching sketch. There's been so much talk about color, current sets becoming obsolete, and television's replacing radio, that it seems good to read an authoritative—and very interesting—discussion of the subject.

George Day
Providence, R. I.

299 DAYS 'TIL CHRISTMAS

Dear Sirs:

LIVING's November-December edition is a Christmas present in itself. Your gift suggestions are marvelous and I believe most readers will keep the copy to use for ideas for early shopping next year. . . .

Mr. and Mrs. Raymond E. Booth
Kansas City, Mo.

To the Editor:

Your November-December issue arrived just in time to help a desperate lady with her shopping problems. I do hope that you will have more of this type of thing for future holiday seasons. Perhaps some gift suggestions for the flood of anniversaries in June. I loved the spread on children's presents, but I don't know where you got the title "Santa and the Psychologists." It seems to me just plain common sense to give children toys that are practical and instructive. Thank you for so many fine ideas.

Miss Patricia Tice
Leonia, N. J.

EDITOR'S NOTE: Watch for our April issue! All those June anniversary problems will be solved.

Dear Living:

Three cheers and our undying gratitude to your children-conscious editors. Your wonderful Christmas toy story (November-December) solved all the problems of two harassed parents, besieged by impossible requests from four imaginative youngsters. One glance at your wonderful gift selection, and each had chosen something as his very own. It was

an easy and happy Christmas at our house.

John and I have been wanting to thank you for your important recognition of the children in a home. Your nursery advice was welcome when ours were very small, and you have helped us with some of their needs now that they are growing. We see children and concern for children on so many of your pages. *LIVING*'s not just for us grownups—it's for all of us.

Thank you again.

Mrs. John Rosten
Hartford, Conn.

HOOKED? OVERLOOKED!

Dear Sirs:

. . . may I call your attention to your description of the picture opposite page 86 (November-December) in which you describe the rug as being a "circular hooked" rug. It is, obviously, a braided rug, and the method of manufacture is entirely different from hooking. . . .

The room you show is indeed charming, and may I say that braided rugs do a great deal towards creating the "Christmas card effect" in a living room the year around. . . .

Mrs. F. Tetzlaff
West Point, Pa.

EDITOR'S NOTE: How right you are! The rug you mention is very definitely braided. Please accept our apologies.

TO BUILD OR NOT TO BUILD

Dear Editors:

Home by Christmas is filed under our five-year plan for building. We need a lot of advice on avoiding pitfalls. We've already had some unhappy experiences with building tradesmen here. The unsuspecting, young homeowner is prey to a lot of nasty things, and if *LIVING* does nothing more than stress over and over again these BEWARE signals, it will be worth the price and time to read it.

Mr. and Mrs. Bruce Ellickson
Westville, Ill.

Dear Sirs:

. . . we are agreed that this (*Home by Christmas*) is one of the best things we've read in homemaking magazines lately. It's a valuable article and I was especially interested in the "nine rules". . . .

Mrs. Allan N. Davidson
New London, Conn.

Dear Living:

What kind of a spread is that—*Home by Christmas* by Kenyon Brooks? Where is the house plan with all the dimensions?

If you want us potential home builders to profit by Mr. Brooks' mistakes—give us ALL the info.

Mrs. Harold Phillips
Manchester, Conn.

EDITOR'S NOTE: This was such a specialized plan we did not feel it would be helpful to the reader.

SERVICE WITH A SMILE

Dear Editors:

More articles should be written with the simple homelike advantages of your *Made with Loving Hands* story. Here I, for one, found something of immediate interest and all-time fun. I'm no "pro" with a crochet hook, but to my great surprise, I discovered that even I could make the little elephant. Aside from my self-pride at actually having made the toy, I was pleased with the saving and my child's enthusiasm.

Mrs. T. James
Menlo Park, Calif.

Gentlemen:

Re *Made with Loving Hands* November-December . . . this is indeed a fine courtesy: studied pages very carefully, but could find no mention of charge for this service. There are no words to express my amazement! You are indeed wise and farsighted—SERVICE STILL PAYS.

Mary A. Ormsbee
Portland, Oreg.

EDITOR'S NOTE: *LIVING* thanks you and over 1400 other readers for the enthusiasm you have shown for its November-December gift suggestions.



BOLTAFLUX[®] SECTIONAL PIECES AT TRULY "BUDGET" PRICES

For living room, recreation room or office—these places covered in washable, crack-proof BOLTAFLUX just can't be beat. The sectional pieces can be used in many ways; as a sofa, love seat and chair—or in any arrangement suitable to your needs and space. Available in your choice of mahawhi red, hawson blue, cactus green, mint green, desert sand, broncho brown, sunshine yellow, dusty rose, flame red, saddle brown, jade green or pearl grey. Bond or mahogany finished birch frames; reinforced with corner blocks. No-Sag spring seat and back.

5004 Chair \$46. 5005 Center Section \$38.
5006 Right Sofa \$40. 5007 Ottoman (not shown) \$15.
5008 Left Sofa Section \$40. 5009 Wing Chair \$49.

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*Reg. U. S. Pat. Office



Kitchen Saw

Cuts frozen foods, hard-frozen ice cream, bones—or "most anything else you can think of! The edge is so tough it will even cut through wood and metal. And it's wonderful for slicing crusty French bread, etc. 15" long; clear-finished hardwood handle. Beige, non-proofed hard-wood base for easy hanging.

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FOR PAUL, 2 for \$1.00 each

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be-witching gifts
and precious things
for your home now
ready. Send 10¢ in
coin for your copy.

Dept-L

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SMITHTOWN, NEW YORK

Early American Reproduction SOLID MAHOGANY FOOTSTOOL

with the solid mahogany seal
of approval



For your own fireside, for that gift with the delightful touch . . . this solid mahogany, empire-type footstool covered with petit point tapestry in a beige enhanced by delicate embroidered flowers. Only old Cape Cod craftsmanship can give you such charm and quality at this low price. 18 1/2" long and 9 1/2" wide. Postpaid anywhere in the U.S.A. Satisfaction guaranteed or your money refunded. Write:

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Falmouth, Cape Cod, Massachusetts

\$9.95

Reflecting Name and Number Signs



85.95 per sign of 5 letters or numbers. 40¢ per additional letter or number. Deduct 40¢ per letter or number under 5. No charge for punctuation. Postpaid. No C.O.D.'s, please.

MASON and SULLIVAN, 168-17 Crocheron Ave., Flushing, N. Y.

Your name or house number now can be visible night and day! Thousands of tiny beads in each character reflect light on the darkest night. Letters are 3", numbers 4" high. Come already attached to solid pine stained to weather-resistant finish and set on 40" stake. Order today.

Your Money's Worth

March may be the month for lions and lambs to some, but to us more practical souls it is the time for all good homemakers to cast an eye toward spring and what is offered in the way of new household gadgets, gifts, and accessories. So here and on the following pages we have gathered some specialties of the house for you that really are well worth your money.

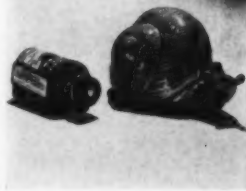
Accompany orders with check or money order; sales tax, if needed.

SNAPSHOTS can be shown to advantage in this leather-bound picture album. Available in red, blue, green, or brown binding. It is 3 1/2" x 5", a perfect size for purse or pocket. There's ample space to tell graphically the story of your vacation adventures or to show off snaps of the family. With no unwieldy pages to turn, keeping and showing snapshots can be a pleasure. Cover picture is an English lithograph. \$2 postpaid. From "little Joe" Wiesenfeld Co. (L-11), Baltimore 1, Md.



YOU CAN'T fail to have a good morning when you find this giant cup of coffee on the breakfast table. Hand-painted cup holds enough coffee to outlast any newspaper. Cup and saucer are rimmed in aqua, cup sports a colorful chancicler. For Mr. and Mrs., two of these Italian sets make quite a pair. \$3.50 each, \$6.50 a pair postpaid. By mail from Charm Creations (L-11), 2 East 23 Street, New York 10, New York.

A CERAMIC cover will hide the ant trap and turn a household ugly into a cute decoration. Come spring, come ants and bugs, comes the need for protection against tiny things that crawl. And if there are tots and pets in your house, this cover, which fits over all makes of ant-poisoning bottles, will be a safe camouflage. The snail, 5 1/2" long, blue with a brown-and-green head, is \$1.25 postpaid. Hollywood Originals (L-11), P. O. Box 834, Hollywood 28, California.



Your Money's Worth



YOU CAN bake a cherry pie in this new top-of-the-store oven-ette if you have a range, a camp cookstove, or even a hot plate. It has an aluminum cover with a heat indicator to discourage guesswork and soggy pastry, a rack, a steel base, 7 muffin cups, cake pan, roasting pan, pie pan, and recipe booklet. Bakes everything from potatoes to casseroles. Newlyweds will want one of these, complete for \$5.95 plus postage. Hammacher-Schlemmer (L-11), 155 E. 57 St., N. Y. 22.

FIREPLACE accessories with a dull black finish that will complement any hearth, whether it is modern, Colonial, or of the garden variety. Made to do the heavy work that necessarily accompanies the cozy atmosphere of an open fire, the set consists of a broom with palmetto brush, a shovel, a pony-shoe fork, a pony-shoe hook that holds the set to your wall. (Pony shoes bring good luck to any house.) Complete set, \$7.95 postpaid. Horseshoe Forge (L-11), 13 Muzey St., Lexington, Mass.



A SEWING machine, tiny size, to run up seams, skirts, and curtains. It's 9"x8"x6" when packed in its red lizard-like case, sews the regular loopstitch (we tried it on several fabrics) that can be adjusted for tension and size. Needs no bobbin, works at command of a switch, approved by a leading bureau of standards. Uses AC current. Guaranteed for 90 days. \$20. Express collect. By mail, Handel Associates (L-11), 1123 Broadway, New York 10, New York.



A TRIO of trivets makes a gift that's treasurable all year round. Trivet enthusiasts will use them at every meal and reserve a special place on the living- or dining-room wall where their decorative possibilities can be realized. The combination (lace, heart, and cupid) carries an important message as a wedding, anniversary, or housewarming gift. In black iron, they are \$1 each, any three for \$2.75. In brass, \$2.75 each, three for \$7.50. Pp. Novelty Studio (L-11), Hellam 3, Pennsylvania.



"God Bless Our Mortgaged Home"

Twice blessed is the home with this hanging wall shelf hand-decorated with "God Bless Our Mortgaged Home". Hang in kitchen or bar—it will bring forth bright repartees. White pottery with green decoration. 2 1/2-inch diameter; 7 1/2 inches long. Let fry before from its two side pockets. Postpaid.

\$3.95

Sent check or money order. Sorry, no C.O.D.'s.
MALCOLM'S
HOUSE AND GARDEN STORE
528 N. Charles St. • Baltimore 1, Md.



Happy Birthday!

Birthdays happen once in a while — and it's up to you to make these moments get together successfully. Here, there is no longer any necessity for you to compile long lists of what will be needed or rush from store to store, confused and annoyed with an ever-increasing amount of paraphernalia. Everything children need for a better afternoon is included in this money-saving Birthday Party Kit & Lops & Lots & More Baskets & party plates, 4 napkins, 4 glasses, 4 invitations, 1 birthday game with 1 prize for the winner and 1 set of 10 small, disposable table cloth in three sizes. (Postpaid.)

For six, set boxed \$2.49
Kit for eight (12 pieces) \$2.98
Kit for twelve (18 pieces) \$3.98

Sorry, No C.O.D.'s. Send for gift catalog.

Fineline Company
100 Fifth Avenue, New York 10, N. Y.

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...of you or any member of your family. Hand-painted brush work, with your photograph as a model. We guarantee a faithful likeness. Prices within your reach.

Desired changes from photographs can be made. Write for detailed information. Testimonials and references from patrons are available. Now available: Tempera watercolor and pastel portraits.

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give a
trousseau,
start one!
through the

Linen Trousseau Club

Friend or relative of a bride-to-be? Lucky you! We've solved your gift problem. Through us, you (and friends) can give her a matchless, matching 66 piece linen trousseau, all necessary, complete in every detail for \$166—actually worth *much* more! Or, present her with a gift certificate for any amount; let her finish. We supply an exquisite swatch and color book, filled with an array of colors, fabrics, monograms, etc., for her to choose from, along with our GUIDE TO HOME-MAKING, check full of clever household hints. She'll be thrilled!

Trousseau Club's payment plan is easy as saying "I do." Deposits low as \$3 weekly (or monthly) are made. Then, beautiful linens, monogrammed and gift chested, are the bride's to cherish always.

BRIDES! WE'VE A GIFT FOR YOU, TOO!

Join the Linen Trousseau Club and receive, FREE:

- treasured Trousseau Chest of dainty flowered quilting
- 4 Artist's Series place mats in full color
- 3-letter Monogramming—choice of 6 smart styles

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Maison de Linge, Dept. L3
20 Church St.
Greenwich, Conn., or, in the
West, 3034 Waverly Ave.,
La Jolla, Calif.

CHECK ONE OR BOTH
BELOW

☐ Send me GUIDE TO HOME-MAKING booklet and details of your Gift and Shower Program (free of any obligation)

☐ I enclose \$3 as first weekly payment in Linen Trousseau Club.

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* \$300.00 P.A.Y. USE

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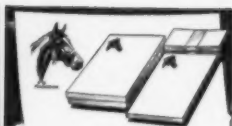
ALL THE WORLD LOVES A LOVER

Every Morning you will be declaring your love to your "LORD & MASTER" when you serve him his breakfast in this charming multi-colored EGG CUP, TOAST PLATE and JUMBO CUP & SAUCER (holds two cups of coffee).

EGG CUP \$1.15
TOAST PLATE \$1.15
JUMBO CUP & SAUCER \$2.95
Complete set \$5.25
(postpaid—sorry no C.O.D.'s)

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813-L Lexington Ave., New York 21, N. Y.
between 62nd & 63rd Sts.
open 10 A.M. to 7 P.M. BH 4-3397

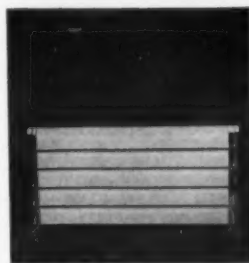


Attractive New STATIONERY for Horse Lovers

Delight your friends in the horse set with this distinctive buff-colored bond letter paper. Decorated with a beautiful horse head by the well-known artist C. W. Anderson. Contains the unusually large quantity of 80 sheets, 7½ by 10½, and 50 envelopes. Only \$12.50 postage prepaid. Free with each purchase, Bulletin of 100 horse-men's gift items. Your money back if not delighted.

"Little Joe" WIESENFELD CO.

Dept. D-8 Baltimore 1, Md.



AN ATTRACTIVE Venetian-blind-type ventilator, made of aluminum and steel. A town house needs one for every window, to discourage dirt and dust, to ensure privacy. In the country, where air doesn't need filtering, the screens will keep out March winds and April showers. Expandable from 18" to 34", the screen is held securely by the window frame, can be easily moved or reversed. 9" tall, in eggshell baked-enamel finish. \$1.89 ppd. Miles Kimball (L-11), Kimball Bldg., Oshkosh, Wis.

BASHFUL BUNNY

**LIGHTS UP
WHEN YOU
TICKLE ITS
TUMMY!**

- The Ideal Easter Gift
- Has Electric Light Eyes That Light Up and Shine
- Fascinating to Young and Old Alike

Here's a bunny who's completely captivated... tickle his tummy and his eyes light up to show you he loves you! Battery and two colored bulbs same completely assembled... can be easily removed and replaced to last a lifetime. He's all pink and white, with the pinkest ears, a set of proud whiskers, and a benny blue ribbon to tie around his neck.

\$2.98

Send check or money order, no C.O.D.'s.
NOVELTY MART, 39 E. 8 St. Dept. 102 N. Y. 2



Personalized ALBUMS

WALNUT VENEER FINISH Only \$5.98

Deserving of your most cherished photos, this exquisite album can be personalized with any two names you desire—such as "John & Mary" or "Our Wedding Album" or "Jane" or any other such combination. There is no additional charge for the smaller words like "the" and "our", etc. A date inscribed on the album, if desired, is only \$1.00 additional. Gracefully mounted on the walnut-veneer jacket in a delicate, wood-grain script, your inscriptions add a truly personal touch to one of your most precious possessions... your photograph album.

Send check, cash or money order, no C.O.D.'s.

Distributing Co. of America

Box 235, Madison 16, Wis., N. Y. 10, N. Y.

Brilliantly new for Lovely EASTER GIFTS

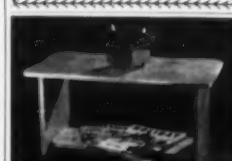
Solid Brass Trivet Planters

Solid brass trivet in historical grape design mounted with solid brass flower pot. Both highly polished and lacquered. Pot will be mounted as requested—either on bracket for wall hanging or on stand (see pictures).

Dimensions:
Flower Pot 5" high and 3" wide
Trivet 7½" long and 4½" wide
Price: \$3.35—Complete
All items shipped postpaid.
Complete satisfaction guaranteed or money refunded.
Order by check or money order to

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Greenpoint Station
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Write for FREE brochure showing other Early American reproductions.



BEAUTIFUL—PRACTICAL COFFEE TABLES

A decidedly different coffee table—not available elsewhere. Smooth, lustrous finish of DuPont Duane, which resists the weather, cigarette burns, alcohol and rough treatment by small fry. Sturdy, everlasting construction. Spacious 18"x32" antique hickory finished top. Especially suitable for living room, recreation room, porch or patio. Natural color beauty plus thoroughness. Easy to keep polished. An ideal, lasting gift. Also available in maple finish if you prefer. Immediate Delivery \$12.95 postpaid. Specify Maple or Knotty Pine finish. Send check, money order or order C.O.D. plus postage. Matching and tables 23" high with 1½"x24" top, \$18.95 each, or 2 for \$19.95 postpaid. Satisfaction guaranteed or course.

HUGH CLAY PAULK
Dept. T-22 813 N. Kansas Ave.
Topeka, Kansas

IT'S EASTER-bonnet time! And this year the Easter doll has five wonderful chapeaux that tie under her chin and set off her old-fashioned party dress. She has all the charm of a Godey's lady, from the top of her hand-painted head to the tips of her gold-slipped toes. Her wardrobe includes her pastel gown, matching pantaloons, five Easter bonnets in felt, straw, and tulle, and an Easter bunny. She's 9" tall. \$4.95, plus 25c postage. Ellison's (L-11), Box 284, Orange, New Jersey.



FULL DRESS uniform for your dog includes this cowhide collar and lead in bright red with black trim. The rolled collar has a name plate, a padlock, and jewel reflectors for high-fashion canine safety; the 5-foot lead is a stylish guide for a bouncing puppy or a well-trained beeler. To order, send exact string-measure of dog's neck. Collar, name included, \$2.50; lead, \$1.50. Postpaid. Curtis Creations (L-11), Genesee-Hopper Bldg., Utica, N. Y.



JEWEL-TONE glassers from Belgium with heavy bases and very thin edges—a gift for the bride, groom, or bachelor on your list. A color symphony in the rich tones of imported glass—amber, amethyst, light and dark green, light and dark blue, smoke, rose. Eight each of the giant old-fashioned, old-fashioned, and modern old-fashioned are \$9.50. Eight giant old-fashioned are \$4.25; old-fashioned, \$3; jiggers, \$2.25. Ppd. Myriam's (L-11), 18 Robins Lane, Lake Success, L. I., N. Y.



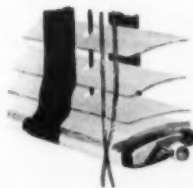


*"I know from experience,
Venetian Blinds should be custom-made"*

—says smart homemaker

It's easy to see why: Columbia Custom-Made Venetian Blinds, for instance, offer you advantages you never find in ordinary blinds,

- individual window measurements by your trained Columbia Dealer
- tailor-made blinds that fit each window precisely
- choice of 15-room-matching slat and tape colors
- easy tape removal, thanks to "Clip-Grip" Fasteners at top and bottom



**Exclusive Columbia SNAP-STOP holds
blind firmly in place—no swing or sway.**

Yes, Columbia Custom-Mades offer you all these unique features for only a trifle more than the cost of ordinary blinds! That's why smart shoppers look for the Columbia label. It guarantees finely enameled slats for easy cleaning, honey-smooth mechanism, and a decorative headbox that hides all working parts.

At your local Columbia Authorized Dealer, leading department and furniture stores, shade shops.

THE COLUMBIA MILLS, INC., 428 SOUTH WARREN STREET SYRACUSE 2, NEW YORK



Handsome Venetian Blinds give this bedroom important color emphasis—unify the decor. Columbia skill and precision fit insure day-to-day satisfaction from faultless mechanism.

LIBBY PARIS

presents...

Trundle Bundle

Keeping my 18-month old Barbara covered was a problem as my mother knows! But now, thanks to Trundle Bundle, I'm happy and baby is always safe. Trundle Bundle is its own blanket. I just put Barbara into hers... she's always covered... has complete freedom of movement... no ties... no binding... AND no worries for mother! Special fabrics keep her warm and dry. Trundle Bundle is a very welcome gift, by the way, beautifully boxed. Write now... and forget your worried infant to 1 Yr., 1-2 Yrs., 3-4 Yrs.

Sanforized Cotton Suede
100% Virgin Wool

\$3.95 \$4.95 \$5.95
7.95 8.95 10.95

Blue, Pink, Mauve (state color desired)

Send check or
money order
(No C.O.D.'s)

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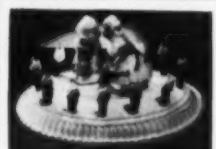
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BROWN DERBY dressings give salads a special spicy tang. And when guests rave about your culinary art, casually mention that the secret is "just a little something" you've imported from Hollywood's famous Brown Derby. Traveled connoisseurs will recognize the B. D. touch. Perryman Vinegar: 12.8 oz., 85c; 25.6 oz., \$1.25. Old Fashioned French Dressing, 4/5 pint, 90c. Postpaid. The Brown Derby (L-11), 1910 N. Bronson, Hollywood 28, Calif.

YOUR BABY'S first shoes can be porcelainized in white to remind you forever of the early steps in his or her life. This new process retains all the wrinkles and folds of the shoes, and, if you wish, details on a little girl's shoes will be touched with pink and, for boys, with blue. An edging of gold brings out the features of each shoe. \$4.95 a matched pair, \$2.95 a single shoe. Name in gold, 25c extra. All postpaid. Send shoes to DorAnn's (L-11), 13 Naxing Street, Roxbury 21, Mass.

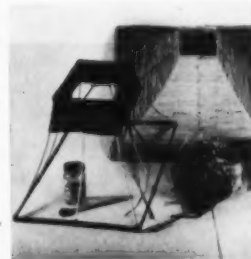


WELCOME "SPRING TIME!" Candle Centerpiece

No. 99... Unique decorator's item adds brightness to every table, buffet or mantle. An exquisite centerpiece—a clever birthday greeting, too! Adorable Boy and Girl kits in a garden of 12 colorful tulip candles. All pieces individually finished, beautifully hand colored. New, exclusive berry was basic in daffodil yellow or lilac pink. Specify color when ordering. Giant Size 18" L. x 10" W. x 8" H. Complete set of 15 pieces including candles...

COMPLETELY POSTPAID \$4
12 Extra Candles with order \$1.00

No C.O.D. Orders or Stamps, please.
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AN EXTRA COT is well worth your money if your home is a haven for roving friends, or if space is a problem. This cot folded is 36" long, 10" wide; open, it's 30" wide, 72" long, 13 1/2" high. The cot has baked-aluminum finish, cable springs, rubber feet, and a cotton mattress in blue or rose floral ticking. It weighs 40 lbs., and, when folded, is held securely by a lock. An innovation in bedding for only \$13 FOB New York. Belmont Bedding Co. (L-11), 1225 Broadway, New York 1.



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MAILBOX AND LAWN MARKERS

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(With extra features—removable Double Buffer)

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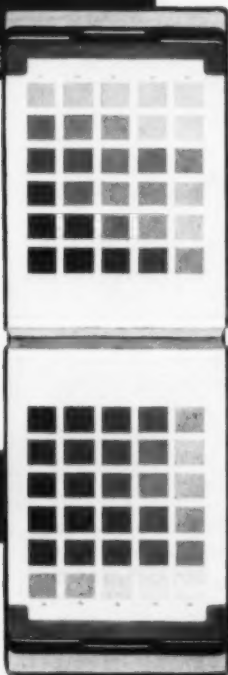
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...takes the clutter out of closets. Holds 3 or 4 pairs of shoes—any style or size—on sturdy, smooth wire loops. Two lengths, 22½" and 29½", these racks take but little space and attach easily and firmly to door, base or wood strip. An indispensable addition to the wardrobe or closet; to the garage or service porch for golf and garden shoes, rubbers and sneakers. Bright nickel-plate finish with 2 screws for easy installation. Only \$1.00 each for 22½", \$1.25 for 29½" postpaid. No COD's. Money back guarantee.

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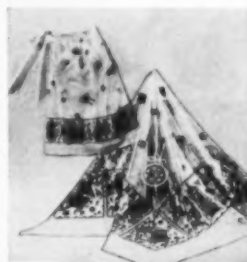
Your Money's Worth



AFTERNOON TEA is always a special treat when it includes imported Chinese tea in Chinese teacups, with rice cakes (if you're very ambitious) or trinkets in a Chinese bamboo basket. The hand-painted Kiangsi porcelain cups (2 1/2" high) are handleless, in true tradition. The package—2 1/2 oz. of Wu Lung black tea and four cups in a round bamboo basket—is \$2.75 postpaid. Feng Brothers Company (L-11), 912 West 7 Street, Los Angeles 14, Calif.

KITCHEN MATCH-MATES

are news, if they are practical as well as pretty. This apron-and-tablecloth set flaunts a pattern of Victorian stoves, blossoms, and bowknots to add a touch of charm to kitchen or informal dining. Made of Koroseal film, it sheds spots and spills, wipes clean with a damp cloth. In red, green, blue, or yellow. Apron and 51" x 54" cloth, \$3.25; apron and 51" x 72" cloth, \$3.98. Add 15c postage. Erlanger-Murr (L-11), 193 East Post Road, White Plains, N. Y.



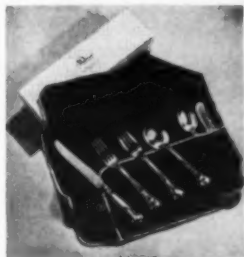
THIS IMPORTED chair is especially constructed for the know-high-to-a-grasshopper group. It's designed to withstand the push, pull, and pummel testing methods of that age. Because it's made of Chinese peck, it's a perfect playmate, indoors or out. It has metal feet to protect your carpets, strategically placed supports to keep its occupant safely seated. 18" high, with braced legs, woven seat and back. \$5 postpaid. Laho Imports (L-11), 400 Fourth Avenue, New York 16, New York.



FOR THE NEW BABY, a gift that's pretty and a little pixie. On the happy day of arrival, fill this baby potty with flowers and send it to the hospital with a note of congratulations to Momma, Poppa, and the new one. It's an adorable gift for an important event, one that will evoke a few chuckles and many thanks. 3" tall, the ceramic potty is white with pink or blue trim. Gift-boxed, \$4.95 postpaid. Biltmore Flowers and Gifts (L-11), Biltmore Hotel, Los Angeles 11, California.

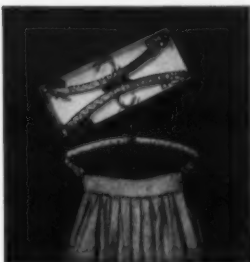


Your Money's Worth



STERLING SILVER through the Nelmor Sterling Club. Choose your pattern—by Gorham, Lunt, Heirloom, Reed and Barton, Smith, Towle, Wallace, International, Whiting. Order your settings and, after delivery, pay just \$2 per month per place setting. (Patterns over \$25, \$3.) National prices prevail; there are no service charges. Pieces come in anti-tarnish silver roll. Nelmor Jewelers (L-11), 901 Bergen Avenue, Jersey City 6, N. J.

THE NEW Hang-B-Hold grips your skirt securely at the waistband and lets it fall free with nary a wrinkle. The suspender grippers lock automatically (no more fallen finery on the closet floor), and they will hold a skirt with practically any waist measurement. Your suit jacket goes on the hanger, too. In green, Dubonnet, dusty rose, or blue quilted satin. Set of six, boxed for gift-giving, \$3 postpaid. Herman Greenberg, Inc., (L-11), 49 East 21 Street, New York 9, New York.



A HANGING metal basket will hold umbrellas, papers, rubbers, and other strayable necessities that need an accessible storing place. With a gold design on green, black, or maroon enamel, it will hang conveniently on a closet door, on a wall, or in the bathroom. Waterproofed for protection against wet umbrellas, it will hold seven of them when guests come calling on rainy days. \$2.95 postpaid. Buy from Bancroft's (L-11), Bancroft Building, Chicago 16, Ill.



A REAL SWEEPER in miniature (9" x 5 1/2" x 2 1/2") will whisk away lint, ashes, and dust that settle in corners or under chairs. Made by Bissell, the "Little Queen" has a bristle brush, a rubber bumper, and a lever for emptying ease. If there's a small helper in your house, she'll want one for playtime, and you'll use it for a clean sweep just before party time. \$2.85 postpaid. River Road Shop (L-11), Route No. 2, Ada, Michigan.

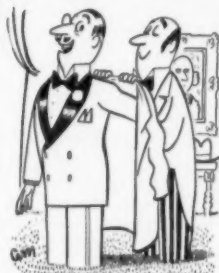


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Here is Hospitality . . . by Habitant . . . that reflects the cheery and informal living of a modern, happy home. Smartly casual . . . this carefully-crafted Michigan Knolly White Pine is as pleasing and friendly as a warm smile. Habitant creations for the dinette, bedroom, recreation room . . . in groups and individual pieces . . . are on display at better furniture and department stores. Write us for the name of your nearest dealer.

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turn to triumphs when you use **HI-Jacs**. These hard-working coasters look pretty on the job. They fit all size glasses, catch the drips, protect clothes and furniture. Washable terry-knit with elastic, in assorted decorator colors. Sets of 8, smartly packaged for gifts. Buy at all good department stores and gift shops, only \$1.25 and \$2.00.

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Color MAKES YOUR SUNNY ROOM SO COOL AND RESTFUL...



COLOR RECIPE

Walls: Kyanize Clingstone Flat Forest Green
Woodwork: Kyanize Celoid Semi-Gloss #312 Ivory Oriental
Ceilings: Kyanize Clingstone Flat #513 Ivory Oriental

Dark walls—so fashionable, so practical, so useful in toning down that glaring light! And walls seem to paint themselves when you use Kyanize Clingstone. For woodwork, Kyanize Celoid Semi-Gloss. Never a touch mark with these self-printing, self-smoothing, hard-drying paints!

Get color chips
fabric swatches!
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offer below!

Color MAKES YOUR SUNLESS ROOM SO WARM AND BRIGHT...



COLOR RECIPE

Walls: Kyanize Clingstone Flat #517 Peach Blossom
Woodwork: Kyanize Celoid Semi-Gloss #315 Yellow Chalk
Ceiling: Kyanize Clingstone Flat #516 Pink Opal

Subtle pinks bring glowing light into the darkest, dreariest room! But do perfect for ceilings as it is for walls. Celoid Semi-Gloss gives woodwork a fine, velvety finish that's not too shiny—not too flat. It's easy, it's fun, to paint your rooms—with self-smoothing, washable Kyanize paints!

Get color chips
fabric swatches!
See
offer here

KYANIZE DECORATING PACKET...only 10¢

Here's all the help you need to reproduce these rooms in your own home! The new Kyanize Decorating Packet includes color chips of Kyanize paints used; swatches of drapery, carpet, upholstery fabrics; names of patterns and manufacturers. Send your name and address (please print) with 10¢ in coin to: Dept. 14, Boston Varnish Co., Everett Station, Boston 49, Massachusetts.

DECORATING'S EASIER WITH

Kyanize
Self-Smoothing
PAINTS

...from Color Schemes to Finished Rooms!

Decorating Note: Every room needs touches of brilliant color to accent the decorating scheme. Add Color Accents to your room with Kyanize Lustaquick Enamel! Paint a coffee table, book case, wastebasket, chair—any occasional piece of furniture. Be sure your Color-Accent color is repeated in two or more spots in the room! Self-smoothing Lustaquick is easy to use—dries quickly to a bright finish—gives you a washable, waterproof surface. Take your choice of the 18 lovely colors now available.



YOUR GARDEN CALENDAR

BY CORA A. HARRIS

START A NEW GARDEN if the soil is not wet. A bluebird may be perched on a tree, but that doesn't mean it is time to prance out with a spade and turn over wet soil. First, make this test: Squeeze a handful of soil, and if it remains sticky and soggy, turn right around and go back into the house. But if it falls apart between the fingers, it can be worked or deeply dug. A garden can be wrecked for a season or more by an impatient gardener who digs and cultivates too early.

REMOVE LEAVES FROM LAWNS and give established lawns a feeding of any good fertilizer—they suffer dreadfully from lack of food. Leaf sweepers are excellent, because the brushes bring up the grass and do not interfere with the root system; but where leaves have adhered to the soil, use a broom rake.

BEGIN THE FIGHT AGAINST MOLES. Actually, moles do a big job underground destroying undesirable white grubs and various insects. In fact, they almost can be classed with our friends the ladybug and the praying mantis. But their outrageous, winding tunnels through the garden and across a velvet lawn make them very unpopular in spite of their good deeds. (If a mole tunnels through the garden, look to see whether any plants have been uprooted. If they have, press them back firmly into the soil so they won't dry out and die.) There are many ways to kill moles—some of them reeking of witchcraft. Among them are making holes along the mole route and filling them with pepper (black or red); planting clumps of garlic at intervals along the tract; in early spring, flooding the tunnel with water. Poison baits and gases are recommended, but they are dangerous and should not be used if children or animals are around. A sure way to destroy moles is to set a trap in the deepest part of the tunnel.

TAKE A LOOK AT YOUR AZALEAS AND CAMELLIAS to see if the mulch is intact. These two shrubs need a year-round mulch of oak leaves, pine needles, or peat moss.

REMOVE MULCHES FROM PERENNIAL BEDS, but do it gradually. It is much safer to remove the winter mulch little by little than to take it off suddenly and leave the plants exposed to weather hazards. In most parts of the country, the ground's heaving is one of our winter and early-spring problems. This can cause permanent damage unless you watch for it and press disturbed plants back into place.

BWARE THE IDES OF MARCH. BE PATIENT!

BEST IN BOOKLETS

Our young readers are vigorously (and reassuringly) individualistic, true, but their letters reveal a common bond: their belief that comfort and charm are essentials in successful homemaking. For them, we review, in each issue, booklets full of professional know-how on achieving a smoother, better-run ménage. Whenever you write for them, please remember to mention **LIVING FOR YOUNG HOMEMAKERS**

BUILDING AND DECORATION

How to Build Well and Save Money is what all of us hopeful home builders would like to know. This major question is well answered in an attractive six-page booklet, which reminds us of those Do's and Don'ts so often and needlessly forgotten in the excitement of building a long-desired home. After reading the booklet from cover to cover, you will be better able to cope with general building problems and to gauge your costs. Free, West Coast Luncheoners' Association (L-11), 1410 S.W. Morrison St., Portland 5, Oregon.

Livable Homes of Southern Pine will certainly attract any and all would-be builders. This practical booklet of house plans shows over twenty pine homes, complete with floor plans, dimensions, and interesting sketches. All this and many building tips, too. Twenty-five cents. Southern Pine Assn. (L-11), Canal Building, New Orleans 4, La.

Enchanting Homes of Western Pine proves that you don't have to "Go West, young man," to be in wonderful pine-paneled, casual surroundings. All this and many building tips, too. Twenty-five cents. Western Pine Assn. (L-11), 510 Yeon Bldg., Portland 4, Oregon.

MAKE IT YOURSELF

Gifts, Novelties, and Toys are usually items you put off buying until the last possible minute, and then you never find just what you're looking for. But why wait, when you can sit down

now with crocheting hook or knitting needles and come up with some of the most appealing gifts we've seen in a week of Sundays? From little pieces such as coasters to a clever crocheted rabbit, a clown, and dolls that would be any child's delight, this twenty-seven-page booklet tells you just how to make them. Twenty-five cents. Design Book 223, Lily Mills Co. (L-11), Shelby, N. C.

For Your Baby, their baby, any baby, this crochet and knitting book is packed full of some of the most appealing booties, bonnets, and jackets imaginable. Easy to make, they are a perfect answer to that baby shower coming up. Ten cents. Star Book 267, American Thread Company (L-11), P. O. Box 917, Church St. Station, New York 8.

MISCELLANEOUS

Durisol 3-In-1 Insulated Roof Plank gives you a lot of information about this new fireproof roofing material. A two-page folder, it may offer a new solution to your roofing problems and, in addition, it will show you how you can combine a roof deck, thermal insulation, and an acoustical ceiling—all in one process. Free. Durisol, Inc. (L-11), 429 Lexington Ave., New York 17.

Flexscreen Fireplace Curtains are designed to add safety and charm to any fireplace. In this compact little folder six types of fireplace curtains are shown, photographed against various types of fireplaces in various kinds of rooms. If you would like your hearth to be more enticing than ever, on gray days or sunny, this Flexscreen pamphlet may help you find the answer. Free. Bennett-Ireland Company (L-11), 50 Peach St., Norwich, New York.



Geneva Modern Kitchens offers a booklet that is not only informative but will excite you into wanting your kitchen to be the handsomest, most modern room in the house. Homemakers always are looking for new ways to make their kitchens more compact, workable, and livable; and here's a booklet packed full of remedies and suggestions that can answer many of those needs. Ten cents. Geneva Modern Kitchens, Inc. (L-11), Geneva, Illinois.

Here's How to cook with pressure; how to use a time-saving, energy-saving pressure cooker. This pamphlet answers your questions and doubts about pressure cooking, and even gives you a brief history of how it all came about. If you've often wondered just how much you really do save and also how safe pressure cooking is, here's the booklet for you. It's one of the most informative, clear, and concise folders on the subject that we have yet seen. Free. Aluminum Goods Mfg. Co. (L-11), Manitowish, Wisconsin.

To Match Your Dreams, here are seventeen eighteenth-century and Colonial bedroom groups of solid mahogany fashioned by craftsmen to emphasize functionality as well as beauty. They are pictured in an attractive brochure which includes complete explanations of their construction, finish, and quality, plus suggestions for their care and preservation. Fifteen cents. The Continental Furniture Co. (L-11), High Point, North Carolina.

Bedtime Story won't put you to sleep—not by a long shot. Instead, you'll wake up to the fact that something must be done to your bedroom and now's the time to do it. This booklet is loaded with ideas for making your

bedroom more than just a place for your nightly slumbering. Here are color ideas, suggestions for windows, floors, and accessories—plus tips on how to make your bedroom reflect your personality. Free. Bell Textile Co., Inc. (L-11), 353 Broadway, New York 13.

Gifts That Endear and Endure are what all young homemakers are looking for. Truly, you can go shopping in this booklet and find all the pots and pans you yearn to have in your kitchen. There are a score of hammered aluminum pieces, too, such as candlesticks and trays—fine as gifts or for your own use. Free. S. W. Farber, Inc. (L-11), 415 Bruckner Blvd., New York 34.

Presenting Colorful California Contemporaries is a booklet featuring furniture designed for living East, West, North, or South. Here are twelve pages of interesting room settings that emphasize the importance of simplicity of design and comfort in furniture. You are bound to find some pieces that will fit into your apartment or house wherever you may live. Ten cents. Sherman Bertram (L-11), 3333 Hayden Ave., Culver City, California.

Famous Flowers and How to Grow Them, Kellogg's spring 1950 catalogue, is a must for any gardener—amateur or professional. Not only does it contain the old stand-bys such as roses, carnations, violets, and delphiniums, but also a host of unusual day lilies, autumn clematis, windflowers, canna, and phlox, not to mention fruit trees, shrubs, and vines. This invitingly colored catalogue tells you where to buy plants, as well as how to grow them from seed. Free. R. M. Kellogg Co. (L-11), Box 1, Three Rivers, Michigan.



Mrs. Pacific's dress is made of one of the many smart Pacific cottons you'll find all ready to wear. Look for the whole Pacific Family of Fabrics in leading stores.

Mrs. Pacific says:

New

WRINKLE-PROOF CONTOUR SHEET

cuts bedmaking time in half—about ^{\$2⁸⁰}

PACIFIC CONTOUR®—the only sheet in the world that never bunches up in the middle, never pulls out at the foot! Just slip the mitered sheet corners over the mattress. The sides tuck under automatically, hold the sheet taut. There's no extra smoothing for Mrs. Pacific to do. Even bouncing Penny Pacific can't pull the pre-shaped corners out of place.

These work-saving Contour sheets feel wonderfully soft, wear superbly! Yet the price is so modest, you can afford them for every bed in the house. And they keep their fit after washing because they're Sanforized.™

Pacific Contour Sheets, like all other Pacific Sheets, come in twin- and double-bed sizes. Contour styles in crib size, too.


If your store cannot supply these sheets, write for folder and nearest dealer, Pacific Mills, Dept. 0-3, 214 Church St., N. Y. 13.

Peter Pacific's smooth, soft Crib-Fast® Contour Sheets won't wrinkle, pull out! Available in leading Infants Departments.
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It's a Pacific Sheet

BY PACIFIC MILLS...WEAVERS OF FINE COTTONS, RAYONS, WOOLENS, WORSTEDS



COLOR— the hue and cry of!

A lot of Mumbo Jumbo is talked about color.

A lot of pseudoscientific malarkey is peddled as the low-down on how to mix and match colors for the home. Let's get rid of the mystery. Let's get down to earth—right down to earth where we'll find a tomato and a green pepper, for instance, to guide us in choosing a new spring color scheme. Or let's be even more earthy and dig up a beet, a potato, and an onion—as happy a color trio as ever a high falutin' color expert pretended to have materialized from thin air. All you have to do to find an infallible guide for the happy mating of colors is open your eyes and take a look—anywhere: at a bowl of flowers, at a fruit stand, at your market basket. What do you see? Colors side by side in harmony and endless variety—yours to bring indoors for the mere copying. To show how easily it can be done, see our color stories where you will find plenty of plagiarism—with every color scheme stolen from nature. Then go and do a little privateering yourselves.

Color

use it in a natural way—for
the best results

We're not a country of mouselike types, but when it comes to color many of us are timid thumb-twirlers. A Mexican peasant will mix hot pink and green and red together in an uninhibited, happy way, while we quake about the propriety of assembling two shades of green in the same room. One out of every three letters received at LIVING For Young Homemakers plaintively asks: "What color goes with brown?" or, "Is yellow all right with blue?" or, "Can purple and pink be used together?"

Now there's nothing mysterious about blending colors harmoniously. Perfectly beautiful color schemes—some lavish, some sparkling, some muted—are all around us, every day of our lives. Nature, with no qualms at all, mixes colors prodigally. The rainbow, for example, includes every color in the spectrum, side by side, and has been extravagantly admired from Biblical times right up to our own Technicolor era. Color is in everything we see: it delineates the form of every object from a weeping willow tree to a postage stamp. Harmony in color may be said to have been achieved whenever two or more colors are combined so that they make a pleasing picture—and this is true whether the combination is dramatic, as in a yellow and red tulip, or rich, as in a brown and russet autumn leaf, or subtle, as in a yellow and char- treuse stalk of wheat. You may, and probably

do, prefer one combination to another. That is your personal privilege, but they are all equally harmonious. As a matter of fact, our eyes are so conditioned to a pleasant blending of colors in nature that instinctively—unless we throttle our instincts—we respond happily to a balanced color scheme and unhappily to colors that clash. Wherever we look, we can find color arrangements that we might like to reproduce in our homes. A color scheme may be inspired by a bowl of fruit; or by the fresh vegetables in a market basket; or by the rich earth tones of the vegetables that grow underground; or by a bright and variegated bunch of spring flowers.

To show how profitable it is to let nature guide your color schemes, we have keyed three new spring palettes to the colors of fruits, leaf and vine vegetables, and the earthy root varieties. Our first color harmony, which we call Fruit Compote, is opposite. Our second, called Vegetable Plate, and our third, Down-to-Earth Colors, are on the following pages. Elsewhere in this issue, you will find these LIVING For Young Homemakers' colors used in rooms of different types. There you will see how colors should be properly balanced, with some light values, some dark, and with some bright notes for accent. And you will see, too, how modern lighting itself can affect the colors you use.



FRUIT COMPOTE

A collection of fruit colors to
make your mouth water

Have you ever walked through an orchard and picked an apple from a low-hanging branch, or reached for a pear with the sun on it? If you have, you will recognize the subtlety of the fruit colors used in the following fabrics, paint, and wallpapers. Clockwise, from upper left: Atkinson Wade's glazed chintz. Joan Fabrics' textured upholstery fabric, Cameo Curtains' *Bali Hai* patterned chintz. Collins & Aikman's striped upholstery fabric. Thomas

Strahan's striped wallpaper (under fabrics). C. W. Stockwell's floral wallpaper. Birge's *Stewart Plaid* wallpaper. Kyanize paint. Covington's provincial print material. Atkinson Wade's all nylon bouclé. Amsterdam's nubby-textured rug. If you're a Doubting Thomas or are timid about buying before trying, why not arrange your own fruit compote? Get the visual feel of golden-yellow pears with blue-blue grapes and a vivid red-plum accent



VEGETABLE PLATE

Crisp, fresh-picked vegetables make
a zesty color palette

You don't have to own a garden to be able to appreciate the lusty color of a purple-red cabbage or the glossy-green of a pepper. Any vegetable market displays them and all the other members of the vegetable clan with happy abandon as to color. All of the decorating accessories shown above have taken their cue from vegetable colors. Kandell's Everglaze chintz. Imperial's *Undersea* wallpaper. Thibaut's imported wallpaper. Shulman

Abrash's upholstery fabric (draped over frame). Keystone Varnish Co.'s odorless flat paint (in small frame). Devoc's Toner paint (in large frame). James Kemble Mills' wallpaper. Textron's glazed chintz. Inside Jacques Bodart's Louis XV chair frame is a bolt of Celanese acetate rayon curtain fabric. Under the chair, Alexander Smith's Floor-Plan rug. Foreground, Bigelow-Sanford's textured carpet. Match or mix colors, season to taste

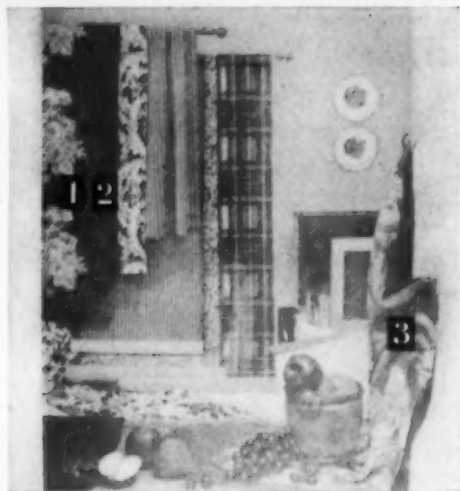


DOWN-TO-EARTH COLORS

A quiet arrangement in the good
earthy vegetable tones

If we keep our eyes open we can find inspiration for a color scheme in almost anything that grows. Take the good old potato family, for instance. There's the shiny beige of a scrubbed everyday potato, and the rosy-pink glow of the Bermuda potato, to say nothing of the appetizing color of the inside of a baked yam hot out of the oven. What could be more colorful? And these mono-

tones have inspired the earthy vegetable colors in all the fabrics, wallpapers, and paints illustrated here. Clockwise from lower left: Amsterdam's Tweedlone rug. Thibaut's trellis pattern wallpaper. Strahan's *Dover* wallpaper. Moss Rose's upholstery fabric. Birge's striped wallpaper. Syroco wall bracket. Texolite paint. Mead and Montague's document chintz. International Looms' silk gauze. Hathaway's dotted cotton marquisette. Bates' printed cotton. James Lees' rug of plain and twisted yarns

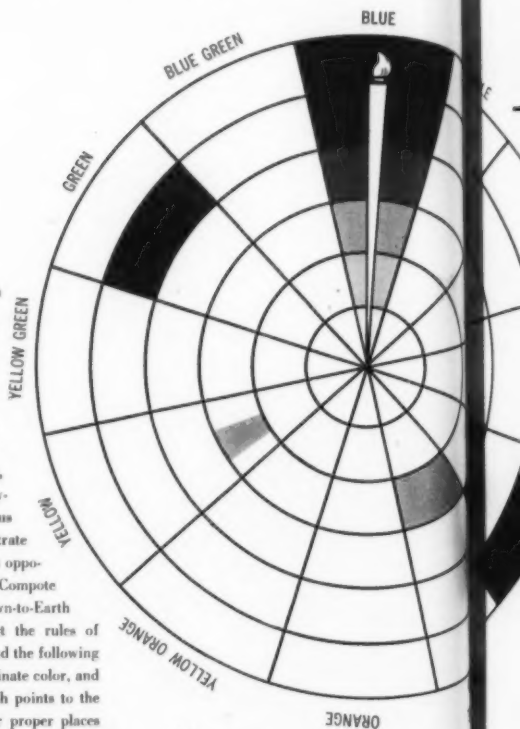


FRUIT COMPOTE: fabrics 1, 2, and 3 appear in the room opposite

How to decorate with color

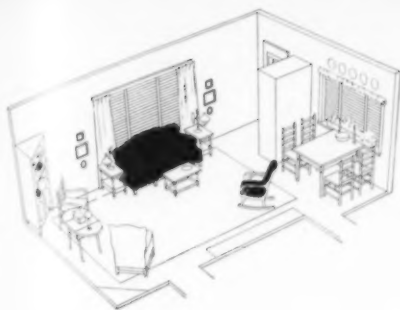
primary colors make a spirited colonial room

When it comes to choosing colors for our living room or dining room or bedroom, most of us can decide without too much trouble that we want blue and red or green and purple or brown and beige. But that's only the beginning. Next we have to put the colors of our choice together properly, and that's where we sometimes slip up. Haven't you, upon occasion, walked into a friend's living room and felt almost instantly that something wasn't quite right? Each color was pleasant—taken alone—and yet somehow the room seemed restless, or overpowering, or out of balance, or just plain dull. Nine times out of ten, the trouble was good color gone wrong—gone wrong for that room anyhow. And that's a great pity, because once we've settled on harmonious colors, the rules for using them in a room are simple enough. To illustrate graphically, we show how to assemble colors in three rooms, one on the opposite page, two more on the following pages. Here, we use our Fruit Compote colors; in the other rooms, our Vegetable Plate colors and our Down-to-Earth colors. (Each room could have been done in a score of ways, but the rules of color-scheming would have been the same.) The color wheels on this and the following pages show that each room has one dominant color, at least one subordinate color, and accent colors which appear in the accessories. On the wheels the brush points to the dominant color, while the other color elements are indicated in their proper places—close to the border if they are dark, nearer the center if they are light. This makes it apparent that harmony and contrast, quantity and balance are all important in decorating with color. The contrast may be in hue, as between red and blue, or in tone, as between light and dark blue. The contrast between the blues and reds in our Fruit Compote scheme on the opposite page is mellow, as it is in nature. The red is a blue-red and the blue leans toward purple (containing red, of course) as it does in a blue grape. These colors, with soft wood tones of maple furniture and green and gold accents, make a cheerful room. Though the basic colors are primary, the effect is not harsh. See next pages for a scheme using two secondary colors; and a monochromatic scheme.

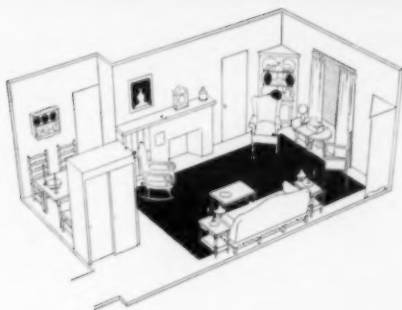


above

The wheels of this and the following pages are merely to dramatize, graphically, fruit and vegetable colors used in planning a color scheme for the three rooms. The colors toward the outer rim of the wheels are deeper. You can see at a glance what color predominates, what colors were used to best advantage to harmonize or contrast. Notice that in the room opposite, although blue covers more area, it is the red that catches the eye. Gold and green are color accents



Generally, we work out our color scheme from something we already own, like the red sofa here. Because it is our pride and joy, we have given it central position. The sofa's bright apple red (No. 2 in picture opposite) is repeated in the rocker, in the picture frames, and in accents



Although there is more blue than red in this room, the blue takes a back seat. The dark-blue floor with the white walls makes a perfect background for the apple-red color of the sofa upholstery and printed fabric. The blue is repeated in the cupboards, in the pictures and accessories

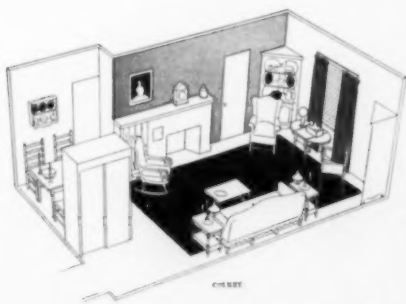


Red is the vital color in this scheme—and plain apple red is represented by the wide darker band on this chart. The red-and-white patterned fabric, which is used on the upholstered armchair, is indicated by lighter band

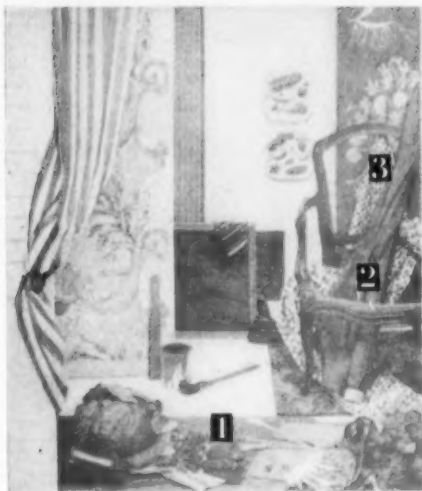
Relative quantities of the various shades of blue used are indicated at right. The top band represents the dark-blue ground color. Lighter blues appearing in the draperies (No. 1) and on the chimney wall are in the lower bands



Pattern modifies color and adds interest and variety to any room. The armchair by the fireplace (see above) seemed to beg for the lightening effect of the big red-and-white patterned cover. The fabric (No. 3 in the picture on opposite page) is in green, comes in this red and white, too



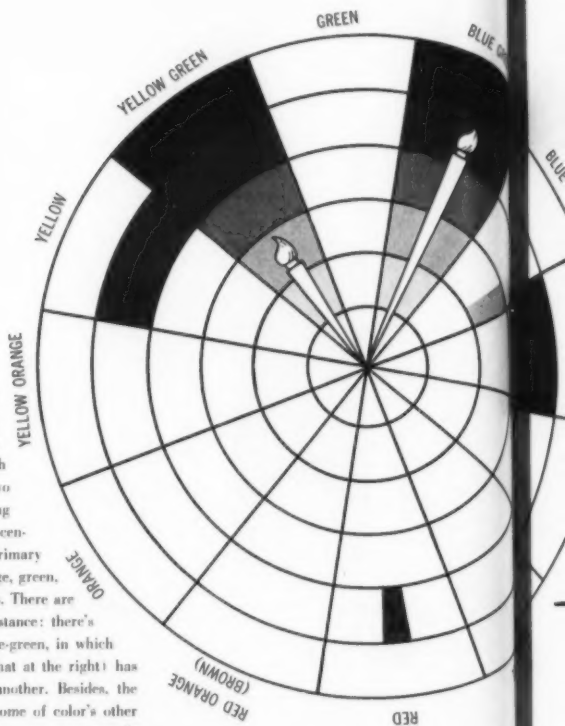
Frequently a lighter shade of one of the main colors, or a pattern (as in the case of the red chair), has a softening effect and reduces the sharpness of contrasts. The chimney wall was given this treatment, with a soft, blue-gray wallpaper to serve as background for furnishings and bibelots



VEGETABLE PLATE: Numbers 1, 2, and 3 used in this room

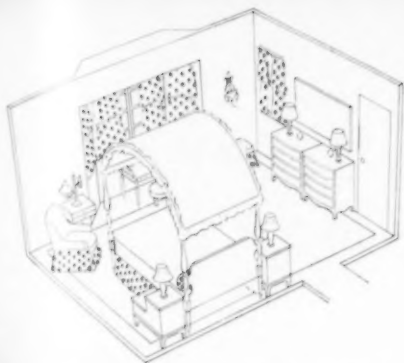
The color scheme for the bedroom on the opposite page was taken from our vegetable basket—the blue-greens of broccoli, the pale yellow-greens of lettuce, the purples of red cabbage. Actually, it began with the chintz (No. 3 in above picture), which contains all of these colors. The scheme, composed as it is of two secondary colors, is a more subtle one than that on the preceding pages, and we have used it in a traditional room with eighteenth-century mahogany. Of course everyone is familiar with the three primary colors—red, blue, yellow—and the three secondary colors—orange, green, violet—the latter made up of equal parts of two of the primaries. There are many gradations of these secondary colors. Take green, for instance: there's yellow-green, which contains far more yellow than blue; or blue-green, in which blue predominates. Putting all this on a color wheel (such as that at the right) has become an accepted way to show how one color flows into another. Besides, the wheel with its concentric circles makes it possible to indicate some of color's other qualities—intensity and value. Actually the wheels shown on these pages are greatly simplified—nuances have gone by the board—but the principle is apparent; so you get a shorthand outline, which can be read at a glance, of each room's color scheme. The chintz, informal and provincial in character, softens the more formal furniture, keeps the room from being stiff. We use it for short double-hung curtains and for a slouched dust ruffle and bolster, then pick up the greens from the fabric as the dominant colors, letting the purples play their part in smaller areas. All the colors are sharpened by the contrast of the white bedspread and white tester. Accents in the pictures and other accessories contain the component parts of the two predominating secondary colors—some good bold blues, reds, golds. Just touches, of course, but how important they are! To see how these colors were actually put together in the room, study the sketches and charts opposite. On the next page is our third scheme.

A scheme using two secondary colors

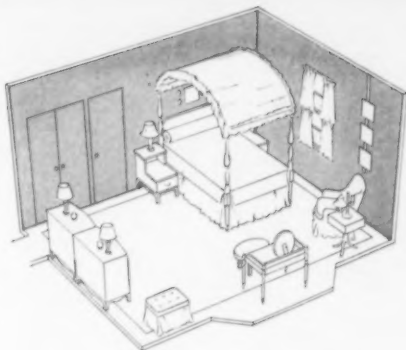


above

The various shades of green—both the dark blue-greens and the yellow-greens shading to pale lettuce—are indicated on the chart above, in the sections lying to the right and left of true spectrum green. Although the verdant colors in the room cover an exceptionally large area, they are balanced by the brilliance of the smaller doses of blue- and red-purples. Small flashes of accent colors that appear in the gold mirror frame and flower prints are shaded in the chart to indicate their intensity



One of the safest ways to plan a color scheme is to let the fabric you intend to use suggest the colors, and that is what we did here with the small printed chintz (No. 3, in picture on opposite page). The most arresting color in the chintz is purple, which we have repeated around the room



The pale green in the chintz, muted by the more insistent purple, is picked up as the color for the walls, where it becomes the background for darker shades of green as well as for the purple itself. The white, which appears in the bedspread, canopy, and ceiling, points up the whole scheme



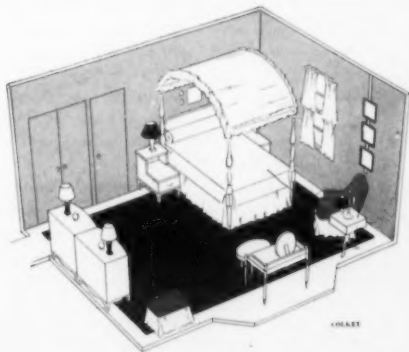
Of the two red-cabbage colors in this room, by far the greatest area is given over to the deep blue-purple, as shown at left, with only a small but important flash of the intense red-purple, represented by light shading



There are several shades of light yellow-green in this room and several of the darker blue-greens, but on the chart here we have shown only the proportionate areas of the lettuce-greens and the bluish-greens



There's a balance not only of color but of pattern in the distribution of chintz at the windows and on the dust ruffle and bolster of the bed. A catch-the-eye spot of brilliant cabbage-red (No. 2) covers the dressing table bench. This cheerful color is taken from the small-patterned chintz



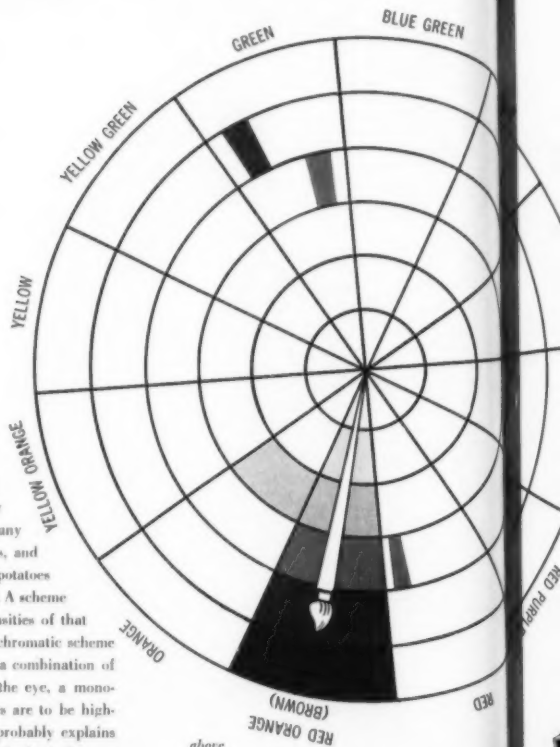
Generally speaking, this bedroom's colors are in high key—that is, they are light and clear. To contrast with this brightness, we have used a blue-green carpet (No. 11). The mahogany furniture also tends to tone down the room, and carefully selected prints bring in still other color accents



DOWN-TO-EARTH COLORS: numbers 1, 2, and 3 in the room opposite

When we talk about color schemes, most of us have in mind a combination of several colors. We visualize strongly contrasting colors or a mingling of closely related hues. However, some of the most pleasing as well as the most restful and luxurious color schemes can be worked out with a single color. This kind of scheme is known as monochromatic, and it is from the potato family that we have drawn our own down-to-earth palette. Potatoes give us many shades of brown, from creamy white and beige to deep dusty tones, and of course, we must not overlook sweet potatoes and those small new potatoes with their orange and rusty shades—for orange is a version of brown. A scheme based on one color depends for variety on the use of different intensities of that color, and in contrasting light and shade. Skillfully handled, a monochromatic scheme needn't be monotonous; in fact, it can be more subtly varied than a combination of colors can ever be. Since color contrast is not present to distract the eye, a monochromatic scheme is particularly successful when interesting textures are to be highlighted or when good line and simplicity are to be featured. This probably explains why modern rooms take so kindly to a one-color scheme, and it is the basis for our choice in decoration of the modern living room shown on the opposite page. Beginning with a light-beige rug (No. 2 above) and light wood furniture, we had to decide whether to keep the walls light and the whole room in a high key, or whether to use a dark color for the walls and emphasize the contrasts among furniture, carpet, curtains, and accessories. Either decision would have been correct, but since the room was bright and large, with a window wall on one side and high under-eaves windows on another, we decided in favor of the dark walls and the contrasts. For the sofa we chose an upholstery fabric striped in many shades of beige (No. 1 above) and selected a beige silk gauze (No. 3 above) for the draw curtains at the window. For the two chairs near the sofa we shifted to light orange, which is repeated on the opposite side of the room on the overstuffed fireside chair. For more about this monochromatic color scheme, study the charts and sketches that are shown on this and the opposite page.

Shades of one color for a quiet scheme



above

The arrow in the pie-shaped section labeled Red Orange (Brown) on the color wheel above points to all the shades of beige and brown that go to make up the color scheme used in the room shown on the opposite page. In the same color family is the orange in the adjoining band, set midway in the circle to indicate that it is lightened by considerable white (like the interior of a sweet potato). And on the other side of the brown-beige section, and a little darker than the orange, a small band stands for the deeper rusty-red accents—which are also closely related to the browns. Because growing plants in the room are an important and integral part of the decor, green also appears on the wheel to represent them



The color scheme for this room began with a basket of potatoes and a beige rug (number 2 in the picture on page 36). The light wood of the furniture and the pale beige of the draperies (number 3) plus the multi-shaded beige striped covering on the sofa (number 1) carry out the theme



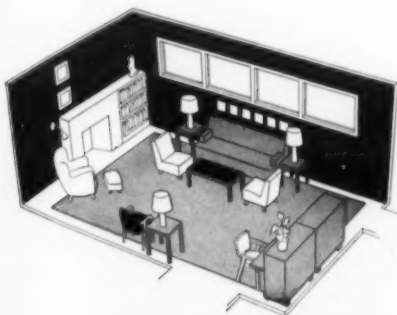
For a livelier note, we chose variations on the orange tones, minus the shadings that turn them into browns and beiges. This color went on the two occasional chairs and was also picked up by the desk chair. Touches of the color appear in the pictures, and could be used in accessories



The light beiges throughout the room are almost equally balanced by the areas of dark brown on the walls and the side chair, as the scale at the left shows by its equal division between the light and the dark shades



This scale shows the shades of rusty orange used in the room. As you see, more dark rust was used than light. (A little of the light shade is enough to balance the dark.) Variations of this lively color will keep the scheme from being dull



Setting off the various light objects are the dark-brown walls. They highlight both the simple forms of the furniture and the few pictures and ornaments. A white ceiling and a black lacquer coffee table act as absolutes for the darkness of the brown and the lightness of the beiges



Appearing in prints on the wall and inside the desk (it doesn't show here) is the rusty pink of new potatoes, which has just that bit of lightness and life that adds spice. This color could also be used in accessories. Plants and bright book jackets supply other color contrasts

BY RICHARD KELLY

Color is color because of light

and light—whether natural or artificial—has infinite variations, many of which you can control to make the colors in your home more flattering and more expressive of the mood you desire

Color in daylight varies at different hours and in different climates. Color under artificial light varies according to the nature of the light source, responding differently to candle, oil, gas, and diverse electric lights. To be successful in choosing colors for your home—or, for that matter, for clothes—and to know how to light your rooms so that they will be as restful or as sparkling as you desire, it is important to know something of the effect that light has on color.

The subject is not simple, but it is fascinating. Around the globe, man's nature and habits have been conditioned by the light he has lived with—the natural daylight of his environs as well as the artificial light he himself has devised.

First, let's look at daylight—which is not static in either time or place. Daylight is called a white light, although it ranges from

orange to blue. It is orange just before sunset and fairly orange after dawn. That's because at those times the sun's rays have to penetrate, at an oblique angle, a denser layer of the earth's atmosphere, and the dust and moisture in the atmosphere filter out the shorter wave-lengths of blue and let pass the longer wave-lengths of red, orange, and yellow. (Incidentally, this ex-

plains why amber lights are always used at air fields; their wave-lengths carry farther than blue or green.)

The color of daylight varies also in different parts of the world. In the African jungle the tangled growth of trees and green vegetation and the moist atmosphere filter the hot vertical rays of the sun to a cool greenish light. This eerie light is thought to be responsible for some of the weirder rites of voodoo; and to this day, when mysterious witchery is presented on the stage, a greenish-white light is used to heighten the theatrical effect.

In Egypt, where there is nothing but yellow sand to reflect the light, and where the atmosphere is so dry that it scarcely breaks up the sun's spectrum, daylight is strong, warm, and dazzlingly white. This unique light is responsible for the character of Egyptian architecture and sculpture. The brilliant white light casts deep black shadows, and large architectural forms dramatize the contrast; also, every sculptural detail must be deeply incised if the pattern is to show up in the glaring light.

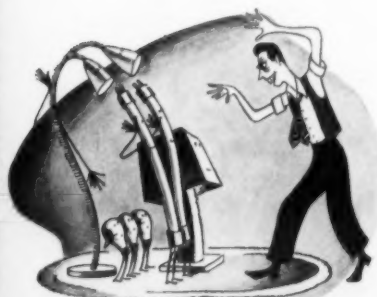
Norway's light is a different story. Sunlight is redder in Far Northern countries than in the temperate zones, and this bright atmosphere has given rise to the Norwegians' bright and bold painted decorations and gaily-colored clothing. It is evident, in short, that the quality of light in various countries has affected the lives and arts of the people.

In a small way, daylight can be changed also by our immediate man-made surroundings. For instance, if a city window with a northern exposure faces a red brick wall, the light in the room will be pink all day, every day. Even the quality of a windowpane can change the color of daylight.

But we can more nearly control the light at night than by day,



Sewing and reading are not the only activities that require good light



We can prove it doesn't take hypnotism to have controlled, flattering lights

since its color is largely determined by the sort of lamps and lights we use. For thousands of years, artificial night light was orange-white—first from the fire on the hearth, then from flame of the oil lamp, and then from the wax candle. Each of these advances was toward a truer white that was still warm; but then the introduction of natural and artificial gas for illumination added some greens and blues to the white light and an entirely new nighttime atmosphere was created.

The heated tungsten electric lamp gave a whiter light than candles or oil lamps and was not so green as gaslight. Since its invention its light has been made increasingly whiter—although it has always been without the higher blue wave-lengths. Shortly after the tungsten lamp came into use, arc lamps, such as the carbon-arc street lamp and the industrial Cooper-Hewitt lamp, began to be developed. Electric arcs were passed through various gases, producing variously pure colors—sodium, yellow; nitrogen, blue; neon, red; mercury, bluish white; and air, bluish pink. These gaseous arc tubes have made possible the development of the modern fluorescent lamp, in which light is produced from the ultraviolet rays of the mercury vapor arc, fluoresced to different wave-lengths, thus giving off diversified colors. By the refined mixing of fluorescent chemicals it is now possible to have almost any variation of white light from the warm northern sun to the cool jungle light.

Modern paints are mostly made to receive white light and to reflect more light of one wave-length than of others, thereby appearing to be that pure or compound color. Thus when pigment colors are mixed, the resulting secondary and tertiary colors are several tones darker in value, because each pigment in the mixture is filtering out light. And if the primary colors are mixed in balanced proportions, the resulting color or non-reflected light is theoretically true black. Therefore, in architectural use, pigment colors are almost always used as tints in order to gain proper light reflection.

Everyone is conditioned to feel certain ways about certain colors, and therefore everyone has color preferences. If you want a blue room, perhaps because of your delight in the blue sky, you should use grayed new blue or French blue to bring the sky indoors. These blues are sufficiently grayed so that not much unflattering, strong blue light will be reflected from them. However, some warm pools of light are required to make becoming highlights against this background.

If you want a blue room because of your delight in the sea, you should choose either a cerulean or ultramarine, whichever you happen to prefer. It is possible to make this blue background more vibrant by washing it with a predominantly blue light. However, it would not be pleasant to live in such a room unless all the living areas were lighted with a controlled warm light, to flatter skin tones and counteract the unflattering light that would inevitably be reflected from the sea-blue walls.

A pink room is always flattering to skin tones, and that is why pink is used in so many boudoirs and bedrooms. Pink may be grayed and toned down by white light, or keyed up vibrantly by pink light.

Yellow is a difficult color to use in a room, because the light reflected from it is not flattering to most people. But it can be



At formal parties, guests will be at their sparkling best with overhead lighting

made so by using light with pink tones in all the living areas. Table lamps should have pink translucent shades. Pink filters should be used on recessed lighting, table spotlights, cabinet and niche lights, and curtain lighting. Many shades of chartreuse are so grayed that reflected yellow rays of light are minor and have less effect on skin tones.

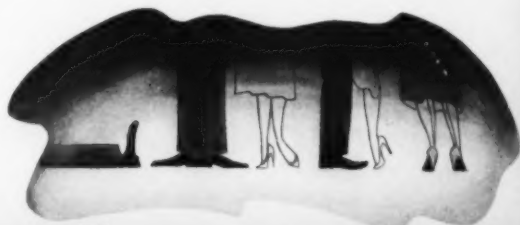
Dark walls do not affect skin tones, since they reflect little light; but the dark, cool colors such as blue and green need more warm accents than do dark brown, eggplant, and mustard. Then, too, all dark rooms require more light areas not only for reading and sewing, but to light the whole room indirectly. Indirect light must be diffused from a large area of light color. Pale curtains and pale carpets may be used to diffuse indirect lighting if you are tired of white ceilings.

An all-white room is without doubt the easiest to light, as ceiling, walls, and floor (if you use a pale rug) all reflect light of the color tonality they receive. Care, however, must be taken not to place strong light sources too near white walls; if you do, a harsh, glaring light will result. In white rooms, large, translucent, semi-opaque shades on portable lamps are preferable to opaque shades.

Let us talk now about the two rooms in this issue (*Fruit Shades and Dramatic Lighting* and *From the Vegetable Garden*) that I lighted especially for *LIVING FOR YOUNG HOMEMAKERS*. You can see in them how these theories of light and color can be put to work.

In the modern apartment, both the lettuce-green walls and the red-cabbage ceiling and floor covering are unsuitable as large sources of indirect light. However, an entire north wall is covered with a light, gay printed fabric which, used with sheer curtains, is the ideal source for soft, diffused indirect lighting. Warm incandescent spotlights (75-watt R30 spot bulbs) are placed behind the valance to throw light at a 25-degree angle across the folds of the print and the sheer curtains. This also provides a becoming background light for the major sitting. [Continued on page 111]

A party for a small group of intimate friends calls for lighting below eye level



DAVE STONE

Color

fruit shades and dramatic lighting

It was a colorless room in an old house.

Warm colors, wallpaper with a quiet repeat pattern, and expert lighting give it character and make it a pleasant setting for traditional furniture, a collection of china, and two attractive girls

Our Fruit Compote colors—blue grape, luscious red apple, and tart lemon yellow—did much to rescue this room from the doldrums. The two young businesswomen who were bemusedly inhabiting it had previously invested in traditional furniture. Their magpie instincts had led them to accumulate a dozen or more after-dinner coffee cups and other pleasant bric-a-brac, but nothing looked right in their drab sitting room—including themselves. So they decided to enlist our help in a budgeted refurbishing. First step was to paper all the walls and ceiling in a deep-blue paper with a small white figure. The moldings at ceiling and baseboard were painted white for pristine contrast, and so were the legs of a tired, plush-covered chair the girls had intended to discard. Reupholstered in bright-red chintz, it is no longer an eyesore—it's an asset. To save dollars, they did the work themselves (see our article on reupholstering, page 60). The two tall, skinny windows were treated as one, with a blue-and-red chintz valance running the length of the wall and the space between the windows covered in generous tiers of the same fabric. The parquet floor was good, so they decided to show it off, and used only two small oval, braided rugs for color. As a final filip, we asked Richard Kelly, a lighting expert (you'll find his article, *Color Is Color Because of Light*, on page 38) to study the room and the tenants and light them becomingly. On the ceiling he attached several theatrical spotlights—six of them—that adjust to make pools of light, large or small as the occasion demands, on various furniture groupings and on the walls. Two more of these units fit under the valance, where they throw light across the draperies and the white lace curtains. For the rest, four porcelain-figurine table lamps are equipped with special indirect spotlights angled to add overhead illumination. All the light is filtered to soft tints, mostly pink, which are kind to all the colors in the room—and especially to the skin tones of our two heroines. Turn the next page to see our other palettes of above- and below-the-earth vegetable colors in dramatic action.

How drear it was!



above

Blue wallpaper with a miniature white figure, by Strahan, makes an effective background for mahogany furniture. SyrocoWood mirror in chalk white is \$25.

right

The window wall, with spotlights hidden behind the valance, is the room's focal point. For frivolity, there are two pairs of lace curtains from North American Lace at \$7.95 each; for flattery, there are draperies of Everfast's *Cartwheel* chintz at \$1.50 a yard. The red cherry secretary by Monitor is well scaled for the room, costs \$197; the mahogany tables and the desk chair are all by Irwin-Pendleton.

One spotlight unit is shown in the picture at the right, throwing its beam on the collection of demitasse cups and saucers to make a sharp white pattern on the dark wall. The Lawson love seat is covered in a light lemon-yellow antique satin



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Color from the vegetable garden

A dark ceiling and rug, a built-in window wall, and effective spotlighting give a room that is too tall and narrow a better shape

Just married, and without so much as a chair to their names, the Nelsons rented a furnished apartment. It seemed sensible, when they moved in, to take their time acquiring things of their own; but after a few evenings in the long, narrow, dismal sitting room (you see it at the top of this page), they decided they'd have to make some fast changes. Their first move was to alter the shape of the room by building out the window wall two feet, to cover the radiators and to make a unit of the two lanky windows. This done, and after painting, they sewed rush squares together with ordinary twine and tacked them over the wall between the windows, over the long counter under the windows, and over the valance board, and—at once the room assumed better proportions. Now, with the Nelsons' furniture, the place is transformed.



That furnished-flat look

right

Solid comfort is found in two Tomlinson sofas, \$169.50 each, and in the lounge chair, which cost \$79.50. The blond ash cocktail table, bookcase, and utility case with storage space, by Heywood-Wakefield, are particularly effective against the deep-red rug. To keep costs down, Mr. Nelson did the painting; swears by Murphy Color-Scheme paints, which he used for the walls and ceiling. Richard Kelly, modern lighting consultant, also lighted this apartment with warm incandescent spotlights behind the valance to provide a becoming light for the major sitting area of the room. Local lighting is from four lamps; for extra cheer, additional spotlights may be turned on

left

Castleberry, a brilliant fabric by Charles Bloom at \$1.98 a yard, picks up the red and the greens used elsewhere in the room, combines them in a bold leaf design. Spotlights under the valance focus attention on this fabric—the dramatic note in the room. Any room can be glamorized with effective lighting, bright fabrics

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THREE-TRANSITION



Color

in a down-to-earth scheme

Variations on a single color, a sparkling mirrored wall, and curtains with a different look make a sophisticated room for a career girl

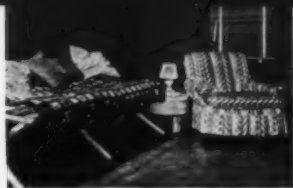
left

Elegant note in Edie's apartment is the Empire swag curtain of *Coronet* chintz, \$1.29 a yard, trimmed with the same *Indian Head* burnt-orange cotton, 79¢ a yard, used for the quilted studio-couch cover and the plain dust skirt. Both fabrics are by Textron. The couch is flanked by two *Aristo-Bilt* unpainted chests, \$24.95 each, finished in soft-beige lacquer. The mahogany coffee table, with its practical glass top, is by Ferguson, costs \$29.50. The open-arm chairs with the beige-and-brown striped seat covers are by Jamestown Lounge



right

The long console table, built under the mirror, has a plywood top, three legs that are standard stock in any lumberyard. Book-paper finished with shellac covers the top. Here Edie dines and works. The vanity benches are from Grand Rapids Chair Co. Above is close-up of an unpainted chest after it was lacquered

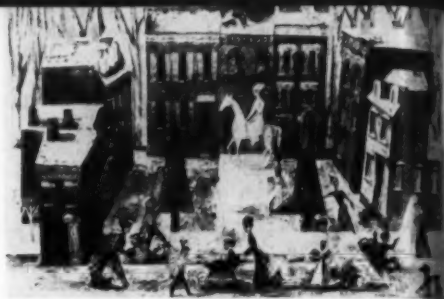


When she moved in

Edie Beeson is a stylish young lady with a successful career as a publicist for a jewelry firm. Until six months ago she endured a calm, but cramped existence in furnished quarters. Then she heard of an apartment that she could inherit, and her dormant homemaking instincts sprang to life. Practically overnight and with the barest minimum of goods and chattels, Edie took possession. This was her domestic state when we agreed to help. We suggested a rich, monochromatic color scheme: Colorizer's warm earth-brown paint used on the walls not only gives width to the room but is an excellent background for the lighter tones and brass accessories. To enlarge the room further, we installed one of the new packaged mirrors, 12' x 7', across one wall. These come in sections, can be demounted and taken to new quarters, cost \$49.50.



ART takes to the road



"EQUESTRIENNE," by Howard Mandel, from the Hallmark exhibition, now at the Corcoran Gallery in Washington, D. C. Mandel has done murals, illustrations, and sculpture

Top-quality paintings are now
traveling to small towns across the
country, have been seen by one third of the nation

BY EMILY GENAUER



SELF-PORTRAIT BY ALFRED MAURER, who achieved fame as an academic painter, then became a modernist. Later committed suicide. This is in the Walker Art Center (Minneapolis) collection, is now being shown at the Milwaukee Art Institute

There is a New York night-club singer whose favorite ditty, as she impersonates a battered grand dame, runs, "I brought culture to Buffalo in the nineties." The mere suggestion of culture in Buffalo is enough, apparently, to provoke riotous response from the audience. But culture has come to Buffalo and many other cities by popular demand, and not because of the intellectual pretensions of any local social arbiter. Last year, art exhibitions tallied up an attendance of no less than fifty million, according to published statistics. Even counting the repeaters and the people who go in just to get out of the rain, that's still one third of a nation—and a mighty impressive figure for a country whose citizens are supposed not to be interested in the Finer Things.

The museums the public visits number over 2,000, and they're strung out in a network reaching from one seaboard to the other. What visitors are finding in them ranges from ancient art and European Old Masters to pictures by artists so modern they dismiss Picasso as an oldster (which he is, to be sure), hearing about the same relationship to the new art that the Kitty Hawk has to a jet-propelled plane.

The art in the exhibitions spread over the country is not only wide in variety, but tops in quality. These are no second-string shows the hinterlands are getting, but the very same displays that pack in the public in such cities as New York and Chicago. They travel like road shows—shuttling from town to town the way theatrical companies used to in the old days—playing engagements in schools, clubs, and colleges as well as in museums. But paintings are no prima donnas. They don't mind hurried packing and tough



"HOW STILL SHE LIES," by Laurence P. Sisson, twenty-one-year-old art student from Worcester, Mass. Now on exhibition at the Corcoran Gallery, Washington, it won honorable mention in the Hallmark show

train trips. Nothing but the best is being sent out, and the pictures perform as brilliantly for a woman's club in the Midwest as they do for the connoisseurs of New York's famed Fifty-Seventh Street.

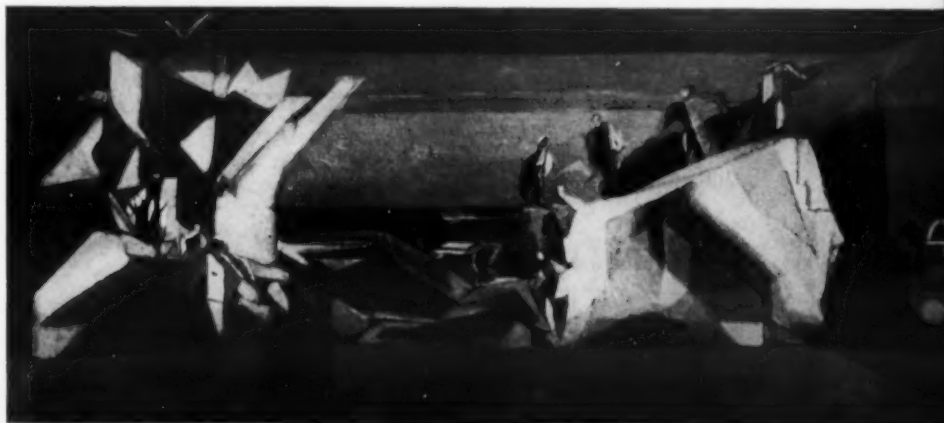
Also, they are performing for audiences that are increasingly enthusiastic, knowledgeable—and acquisitive. Many of the finest pictures that come into the New York market are finding their way to permanent homes in museums in other parts of the country. At the same time, some of the most distinguished private collectors have lately begun to present their [Continued on next page]



GOLD SALT CELLAR, by Benvenuto Cellini, from the Hapsburg exhibition, at Metropolitan Museum of Art, soon to be at Chicago Art Institute



"LE PONT DE BEAUGENCY," by Jacques Villon, now at the Delaware Art Center. In the past few years, Villon has been recognized as the most gifted of Cubist painters. "Scene de Battage en Normandie," (below) also by Villon, the brother of Marcel Duchamp, was not to ride on his brother's fame. Villon changed his name





"PORTRAIT OF THE ARTIST," by Vincent Van Gogh, painted three months before he entered an insane asylum; now being shown at Chicago Art Institute

"THE INFANTA MARGARETA Teresa, aged about five, in white," is by Velasquez, 17th-century painter who influenced many moderns. This painting is in the Hapsburg collection now at Metropolitan Museum of Art. Margareta Teresa married Emperor Leopold I

pictures to museums away from New York. Within the past few months, the Baltimore Museum, for instance, was given the famous Etta Cone collection of modern art, along with \$400,000 for a building to house it. The University of Georgia received the Alfred H. Hitchcock collection of advanced modern art, valued at \$175,000.

Much more important, the young people who crowd the galleries have suddenly begun to realize that art isn't just something you look at in a museum. It's something you buy and enjoy. Also, paintings can often be purchased reasonably, and they are likely to increase in value.

All this began in an interesting way. When the depression hit the country twenty years ago, many of the smaller museums found that their former benefactors were no longer giving their pictures away—they were selling them. At the same time, the museums found that they couldn't compete for Old Masters in the open market against the great museums of the larger cities. So, perforce, they began to concentrate their efforts on the work of living American artists. Their directors descended on New York's studios and galleries like a flock of garment buyers rounding up a new line. They still do. Only now traffic is going the other way, too. New York museum directors have been combing the country for bright new talent they can sponsor in New York.

The next step was inevitable. As more and more people began to crowd the museums, their directors decided they ought not to present a one-sided collection. If they couldn't buy masterworks,



"MOTHER AND CHILD," by Suro Serisawa, from the Hall-mark exhibition at the Corcoran Gallery in Washington. Serisawa was born in Yokohama, soon migrated to Los Angeles



"EDITH CAVELL," one of George Bellows' most important paintings, has been purchased by the Springfield (Mass.) Museum of Fine Arts for its permanent collection. Bellows' career is thoroughly American; he was a shortstop at Ohio State, member of the glee club, is one of the highly regarded American painters

they could at least *borrow* them. Here is how they went about it.

They joined forces and funds with other museums. They looked not only to New York but to the great cities of Europe. The result is that American phenomenon, the traveling art show.

The greatest art exhibition, probably, that the country has ever seen is just such a traveling show. It's the \$800,000,000 collection of masterpieces from the museums of Vienna which were discovered by American GIs in Nazi hiding places in the Tyrol. Consisting of paintings, sculpture, tapestries, armor, and jeweled objects assembled by members of the fabulous Hapsburg family during their seven centuries' rule all over Europe, the collection is touring America. It has already been shown in Washington, where over 40,000 persons crowded the National Gallery on opening day. At present it is on view at the Metropolitan Museum of Art in New York. From there it will travel to the Chicago Art Institute, to remain for three months, and will finally wind up its tour in San Francisco at the M. H. deYoung Memorial Museum. It's resplendent with some of the greatest Titian, Tintoretto, Rubens, Van Dyck, Veronese, and Velasquez canvases in the world, not to mention such miscellaneous art objects as a Cellini salt cellar made of solid gold and encrusted with fistfuls [Continued on page 94]



"THREE KINGS," by Edmund D. Lewandowski, won third prize in the Hallmark competition and is currently on exhibition at the Corcoran Gallery in Washington, D.C. Lewandowski, born in Milwaukee, now teaches there



ARLANE REINOV

Color is magic and emotion to children; painting, they sing in color. Lyrically express feelings that are beyond their meager vocabularies. They also respond emotionally and intensely to color in their environment

Color

—it's brand-new to the child

Three is the age at which children are admitted to the painting classes at the Museum of Modern Art in New York, where the teachers believe that young children's talents should be encouraged and given every opportunity to develop. The tots don smocks and troop into the studio, where large sheets of white paper and luscious colors in paint pots are waiting for them.

The average three-year-old grasps a brush, makes for one color, and begins to splash it on his paper. He isn't interested in expressing an idea or in drawing an object; he paints to show how he feels. He may cover a whole sheet with his favorite color, getting as much satisfaction as we would in painting a wall, or he may make spirals and squiggles with the color. He may work with one color for days before he turns to another and experiments with that one.

His response to color is instinctive and acute. He has not yet learned to control his impulses and has unbounded interest in expressing himself. For him, color is a wonderful outlet.

Some psychologists believe that a child's early paintings show his emotional make-up. Rose Alschuler and LaBerta Hattwick, who have studied and written books about painting as it reflects the personality of the child, have found that children's color preferences undergo a definite change when they are between two and five years of age. Two- and three-year-olds tend to emphasize red and orange. As they grow older, and learn that they are not quite the center of the universe and that they have to consider and get along with other people and modify their own desires and behavior, they show an increased preference for blue and green. The hot palette is the one of uncurbed emotion; the cool palette, the one of reason and control. By the time they're about three and a half, most children develop an interest in blue.

Alschuler and Hattwick also have found that the particular color or colors a young child chooses to use in painting have a definite relationship to his character and nature. From their researches, they conclude that two-to-five-year-olds who emphasize blue or green tend, as a group, to show controlled reactions rather than free emotional expression; and that some of these children are unhappy and repressed, while others are well-adjusted, spontaneously and wholeheartedly interested in adapting themselves to the world they live in. On the other hand, they observe that children whose favorite color is

yellow are inclined to be dependent and emotional and to have many infantile drives and desires; while children whose preference is for orange or black seem, on the whole, to be well-adjusted, warm and responsive, but not excessively emotional. They also find that continued and exclusive emphasis on red, after a child is old enough to have outgrown the first emotional binge of painting everything red, may show unfulfilled emotional needs.

One word of warning: the fact that children may reveal themselves in color does not mean that we can examine two of Junior's paintings and make an apt interpretation of his character because one picture is green and the other black. Unless many children were studied over a long period of time, analysis based on color preferences would not mean much.

A child's color sense is often crude at first, and his initial outbursts in paint may be somewhat garish; but if left to his own devices, he soon learns refinement. Victor D'Amico, director of the Museum of Modern Art's school, says we should not hurry the child. We should let him develop at his own tempo and not worry about the formlessness of his early efforts. We shouldn't try to teach him. And we should let him learn the magic of mixing colors from the primaries himself. The first time a youngster mixes purple or orange he feels a wonderful sense of discovery and command. If he asks, "How do I make green?", it's wise to tell him to figure out what green looks like. "Yellow," he may say. "And what else?" you ask. Soon he will find out, by figuring or by accident, that sunshine yellow and sky blue make green—and what an exciting discovery! Now the whole rich world of color opens up to him.

As he continues playing with color, he develops a feeling for color volume and value. It is not unusual for a child to cover an entire sheet of paper with blue and then unerringly add one small circle of red at the bottom of the sheet, realizing instinctively that this is enough red to balance the blue and knowing, too, that this touch of warmth is just what the cool mass of blue needs for effective contrast. Art instructors say that most children have an uncanny color sense, unless grownups tamper with it. Back in the days when we learned to paint, we were "trained" and "instructed" and taught to copy. Today, children's introduction to art is so different that parents are likely to overpraise their work or else [Continued on page 103]

CONTEMPORARY BUT NOT COSTLY

When dollars and space have to count, it takes real ingenuity and planning all along the line

The apartment shown here was planned for the Brocketts, two young people who were just married and just lucky enough to find a modern apartment in a brand-new building. Armed with wedding-present checks and some savings, and aglow with the idea of choosing their own furniture, they set out for Jackson's in their home town of Oakland, California. A stint of indecisive wandering through the store left them in a state of bewilderment. They decided to call for help and were amazed at how promptly it was given. Like many furniture and department stores, Jackson's offered the services of one of their staff decorators right on the spot. He was sympathetic, interested, and helpful. After taking down the measurements of their rooms, and talking over personal preferences, color schemes, and price limitations, he came up with good ideas and sound advice. "Spend importantly on the investment pieces," he said. "They may have to survive a good many anniversaries. You should gauge this spending by the sturdiness of the furniture construction and the enduring quality of the fabrics. Add your accessories gradually and with care." Keeping this counsel in mind, the Brocketts furnished their home with a happy combination of long-term planning and good taste. Another young couple, starting from scratch to furnish *their* apartment, chose a traditional treatment rather than modern. Turn next page to see how consulting a decorator helped solve their problem.



THIS MODERN DESK, open at one end and with three drawers on the other, is tidy, compact, \$74.50



THINK OF ALL the things you could tuck into the bin trays of this wardrobe dresser with sliding doors!



HEADBOARD with a place for everything. All bedroom pieces are by Morris Furniture Company



The table (\$69.50) above, of which you can see only the top, is an ingenious drop-leaf card-table type. On it is Flintridge's *Sunland Yellow* china with glistening *Dirilyte* flatware. The side chairs, cheerful in their red plaid covering, add the contrasting red accent needed in this yellow-and-green room

EVERYWHERE YOU LOOK there's a comfortable place to sit, and it's all arranged to banish any neck-craning to talk to your neighbor. The two plump chairs are sturdy and well proportioned. Two step end tables, \$29.50 each, hold the lamps and provide plenty of ashtray area for sofa-sitters. With the coffee table costing \$19.95, there was money left to splurge on the sofa and chairs. All the wood pieces, by Morris, are of silvertone oak, a finish just suited to the Nu-Hue-painted green walls and yellow upholstery. Shulman Abrash's green fabric has been generously used to curtain the long picture window

The whopping-big bed, covered in U. S. Royal Textile's metallic-striped plaid, is the first thing that catches the eye as you go into the bedroom. Looking like a great, decorative headboard, Wall Trends' *Swedish Modern* wallpaper is used on the side wall. The gray of the Calwood rug blends pleasantly with the overall color plan of green, gray, and plum. See *Your Guide to This Issue* for further information





BLACK-ALDERMAN

above

IT WOULD TAKE the best movie in the world to budge any man from this "Home Sweet Home" effect. Ben Jones, the decorator, tries out the comfortable sofa and decides it's a good buy at \$189.50. The chairs are large enough for solid comfort but they're not humpitious enough to dwarf the fireplace. Mead and Montague's red chintz has enough spice to suit a man's taste, and its price is \$1.95 a yard. The Celanese draw curtains make a creamy contrast to the artichoke-green walls



right

INSOMNIA would not dare venture into this restful and yet sprightly bedroom. After all, staying awake to admire the result of good planning could hardly be called insomnia. The pine desk-chest serves two missions in life. It's a place to write letters and storage space for the what-nots of clothing you never have enough room for. Blackberry walls set off gray-green quilted bed-spreads, and will make you believe all we tell you about what colors can do to change a room!

TRADITIONAL BUT NOT TRITE

Budget-wise pine and chintz were chosen for

this couple by a canny decorator

You don't have to own a ten-room house to have a decorating problem.

If you have struggled over whether to have a forest-green sofa and a corn-yellow chair, or vice versa, you know what we mean. In fact, a two- or four-room abode calls for more expert advice than a rambling hacienda. Ben Jones, the decorator for Morrison-Neese, Greensboro, North Carolina, has designed houses in the sky-high bracket; but when he's given a job of keeping dollars down to cents, he can be as practical as paint. In this case, the bride cherished the traditional room of chintzes, silhouettes, ruffles, and pine furniture. Ben Jones studied the newlyweds' decorating needs, went over their rooms, followed them about mentally for days, then went to work. He selected fabrics and furniture which gave their rooms a mellow, lived-in look. And in every minute detail, he took into consideration the prices they could afford to pay, which proves that it's often a wise idea to send out an SOS for a good decorator!



THE SAME DOCUMENT-pattern fabric used in the living room has been carried into the bedroom in a clear turquoise blue. Good idea for a small house, because it eliminates jumpiness. (See *Your Guide to This Issue* for further information)



NOTHING CAN MAKE a room look more satisfyingly homelike than a piece of biscuit-colored pine furniture rubbed to a fare-thee-well polish. This pine buffet (\$140) is from Drexel's American Traditional Pine Group



A PINE EXTENSION TABLE, two armchairs, four side chairs, and a corner cupboard say, "Here's a dining room," but it's a modern illusion. It's really a lens-eye view of the dining end of the living room. Table serves for cards, too!

Live high on a low budget

These roommates furnished two rooms with \$300 each, plus plenty of hard work

Two girls, both named Pat, both redheads, decided to share a two-room-and-kitchenette apartment. They had \$600 to spend, and at the time it seemed like a fortune; but when they began buying, they found that their eyes were bigger than their pocketbooks. They combed junk shops and auctions during lunch hours and on Saturdays. This resulted in some bargains, some white elephants—all of which, for economy's sake, they had to refinish themselves. After doing this, they more than appreciated choosing their new pieces of furniture. They'd look at them and think: "How wonderful! We don't have to do a thing to them." This do-it-yourself business, they've decided, pays in the long run in satisfaction and money saved, but takes more muscle and grit than you think.

KENNETH PAGE



TACKLING THE SOFA and framing their pictures is Pat Reid. She said they had to learn by trial and error, as the work was new to them

KEVIN LAMLEY



THE SOFA was picked up at an auction. The girls liked its size and shape and decided its faded blue leather covering would be a cinch to rip off. When they got it home and went to work, they discovered that it wasn't as easy as the man had said. They pried, pulled and tugged, worked for days and finally called in their beaux to lend a hand. They covered it in chocolate-brown satin, which looked striking against the gold walls. Photographs, importantly framed, helped decorate long wall



WHEN IT WAS FINISHED it seemed worth all the nail-splitting, but there were times when they felt like giving up. They said they had really *earned* their apartment. They bought an old desk at auction, scraped it down, and tried to give it an antique finish (with far from good results). Johnson-Carper's two junior chests (\$39 each) added storage space and, with the two bookcases, more than made up for any refinishing debacle of the desk. Three pairs of pull curtains in lovely Cameo Beachcloth were used (\$6.98 a pair). The cocktail chairs are by John A. Dunn

"IT'S NOT RIGHT YET," said Pat Reynolds. "We'll have to do this desk over eventually"



KENARTH POLE



TO SAVE SPACE the girls thought up this double dressing table. To two small chests they added a plywood top and two hinged mirrors. Johnson-Carper's vanity benches (\$20 each) also serve as extra seats when there are guests



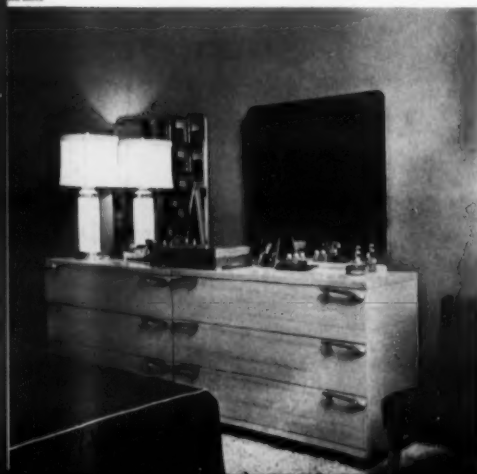
IF YOU HAVE a kitchenette, it definitely means meals at home. And meals at home call for a good table. The girls wanted one that would be adequate when they were alone, but would open out for six or eight when they gave a supper party. Extensole's

console table with its three leaves took \$89.95 of their dwindling funds, but answered their purpose. The two Pats felt elated when they found Carrollton's cotton looped 9 x 12 rugs for \$39.95 each. They bought two in beige for the living room and bedroom



TWO BEDS pushed together look like one, take less room. These two box springs and mattresses the girls already had. The convenient double reading lamp is a prized possession, as it means one or both can read in bed in comfort. Covington's caramel-and-brown draperies (\$1.95 a yd.) were made by the girls after their working hours

JOHN LEMMON



TWINS COULD copy the whole idea of this apartment. The Johnson-Carper twin dressers (\$87 each) and the two night tables (\$25 apiece) would support "to each his own" principle

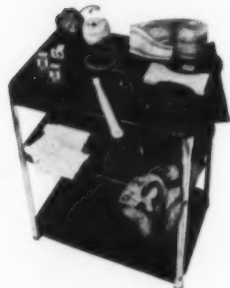


HERE ARE Pat Reid and Pat Reynolds relaxing after their apartment was transformed. They're happy it's done at last

*This is the second in a series of articles explaining how you can do
workroom jobs at home in a professional manner*



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Don't junk it! Upholster it!

With our step-by-step pictures you can't fail

BY MILDRED PARROTT

You probably know that dismal feeling when your favorite chair starts to sag and finally webbing and springs trail on the floor. This usually happens, of course, when you've just bought a new coffee table for the living room and a rug for the bedroom and your purse is flatter than a pancake. Someone suggests that you upholster the chair yourself, then you can afford to use better material on it; but you're terrified at the thought of ripping off the old covering and slashing into brand-new material. To help you in this sort of situation, we have prepared our step-by-step method of upholstering. For a chair like the one shown here you would need: upholsterer's hemp tying twine; cotton sewing twine; five yards of jute webbing for the seat, three yards for the back; one yard of black paper muslin; webbing stretcher; tailor's chalk; eight-inch upholsterer's straight needle and four-inch round needle; magnetic hammer; tack puller; tacks number 3, 8, 14; cardboard strips; upholsterer's cotton padding; upholsterer's moss or horsehair; an old burlap bag; a low table or workbench. Not too formidable a list when you see the professional results.



1.

You will need room to work, so allow plenty of floor space. Use tack puller to remove muslin off the bottom and fabric from outside base and arms of the chair. Be sure to label carefully every piece as you take it off and make detailed descriptive notes as how they originally were fastened.



2.

Save all pieces in patterns. But leave fabric on front of arms and inside of back, to hold padding. Rip bottom of these pieces from seat, in order to take off seat cover. Now you have three fabric ends. Roll them. Tack to outer seat and back frame for now (Fig. 4). Save seat padding.



3.

Cut twine from the springs. Take out webbing. Leave padded front roll. Turn chair bottom up; tack webbing back to front. Secure each strip with 3 #14 tacks. Cut, fold over webbing, tack. With chair upright, use stretcher, tension webbing. Tack between webbing.



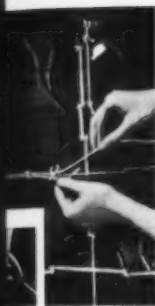
Place springs in straight lines in chair, putting the large springs in front. Mark the placing on your webbing. Remove springs for easier work, sewing one at a time. Then, with three stitches to each spring, using the 8" needle, secure bottom of springs to webbing



Cut an old burlap bag to fit seat. (If unavailable, burlap is inexpensive.) Tack it to frame over the springs. Note bottom of arm piece tacked out of the way (see Fig. 2). Now chair begins to look like a chair again. Relax a little. The rest is much easier work



For that tailored professional look, tack a cardboard strip to the top of the back of the chair. Stretch the material across the back, turn the seam under, and pin down each side. With round needle, sew very securely to the tacked-on welting. See illustration



5. Knot end of twine. With #8 tack, tack knot to back frame. Loop around springs to hold them firm, as shown. Hands are making a knot (next step). The simple loop shows between arms. Make crossknot (inset): over spring, under, up, across twine, under, up through the crossloop



9. Replace seat padding. Add more hair or cotton if chair needs it. Tightly cover with muslin. Use original seat cover for a pattern. Cut and tack on new material. Be sure to cut pattern carefully. This is one place where haste could mean waste. A snip too short means woe; a baggy effect is bad



13. To make the next few steps easier, turn the chair over as shown, and tack bottom of upholstery pieces to the underframe. Then stretch and tack on the black muslin over bottom of chair. Now turn the chair back on its feet. With chalk, mark a line at right height along fabric for a pleated flounce



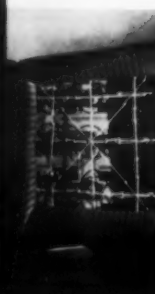
6. View of inside arm and front edge of seat. Tie the cross-knot to the top spiral of all springs. For extra strength when you get to the front spring, go down to second spiral, crossknot, and tack twine to front frame. Bring end of twine to top spiral, crossknot, tie it as shown



10. To cut new fabric, place it right over the old on inside arms of chair. Then, with a piece of chalk, mark outline of chair on fabric, allowing for overhang. Now stretch tightly, and tack to frame over old fabric, as it originally was tacked. This is where you will need those notes



14. Tack welting to marked line, as shown. Measure carefully, then pin, and press double kick pleats in flounce. Be professional about it and be sure seams do not show; disguise them by folding into pleats. Make sure flounce covers legs. Otherwise, it will look as if flounce had shrunk



7. View of chair down into seat. By now each spring has two pieces of twine attached from back to front and from side to side; one looped (see 5); one knotted (see inset 5). Now crossknot single twine, attach diagonally. Repeat on other side to make crisscross



11. Now you are ready to tackle the outside of the chair. Tack covered welting (bought or made) or moss fringe to chair outline. Pad outside arm cavity with cotton. Next, cut strip of cardboard, and tack against welting for upper line of arm. This makes sharp edge



15. Adjust and pin the flounce in place. Using a cardboard strip and #3 tacks, tack the flounce tightly against the welting. This is the last step. By this time you have forgotten the terrifying sight of exposed springs. You can upholster! The next chair will seem much easier



A PRIMITIVE SETTING for a modern house. This is the view from the northwest, showing how the carport is

turned from the main line of the house to act as a wind-break. The corral-like fence separates lawn from the road

With ideas and elbow grease

The Arnolds saved \$8,000 on their house,
\$4,000 on their furnishings

Perhaps all young couples aren't as handy with lathe and paintbrush, tin shears and sewing machine, hammer and needle as are Bill and Maggie Arnold. But what this California twosome did may well serve as a challenge to other young marrieds who are trying to scrape together enough money to build and furnish a home and still have money left to live on. The Arnolds had the Monterey Company build the shell of their house. By shell, we mean floor, walls, partitions, and roof. This took six weeks. Then Maggie and Bill decided to cut costs and finish the house themselves. They schemed, planned, and worked with their hands and their heads in every spare moment for the next five months. When they needed extra hands they recruited their friends, regardless of sex, size, or sentiment, and everybody worked as hard as any day laborer. As Bill is an LCDR at the Monterey Navy School, they planned their new home in the Monterey woods, a hillside section above Pebble Beach, near Bill's school and as perfect a spot as they could have found anywhere. [Continued on following pages]

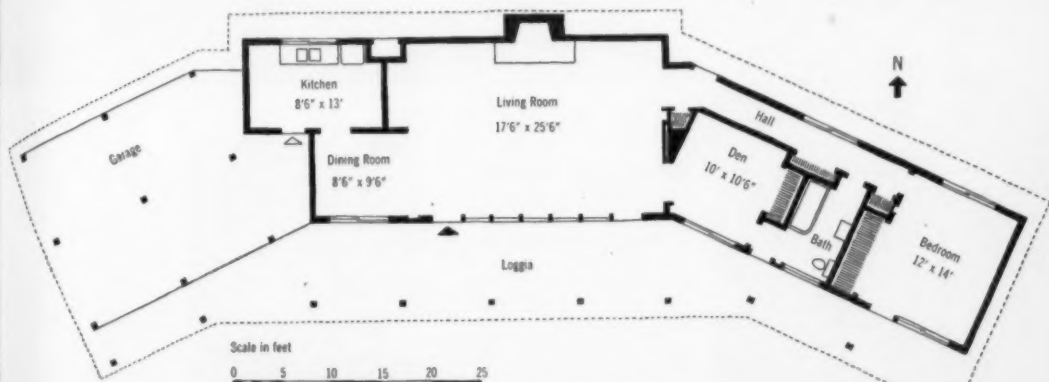


AN INVITATION from the Arnolds meant "Bring your blue jeans." Everybody pitched in and helped, and took pride in every project



A VIEW OF THE BAY through the trees looked so inviting to the Arnolds when they were land hunting, they decided right then and there that they had to have a porch (it's really a loggia) all across the length of the house. It makes a wonderful place for supper parties and for sitting and dreaming in

the moonlight. It also serves as an open entrance hall de luxe to their spacious living room. Bill Arnold, a flyer, seems to have kept his feet firmly on the ground when he was designing his dream house. The plan is practical, functional, and also is delightfully suited to their own particular way of life



ANY WOMAN WOULD APPROVE of the Arnolds' floor plan. It is step-saving and yet has the wonderful rambling roominess that is usually associated with much larger houses



FIGURING THE COSTS. Maggie types as Bill dictates

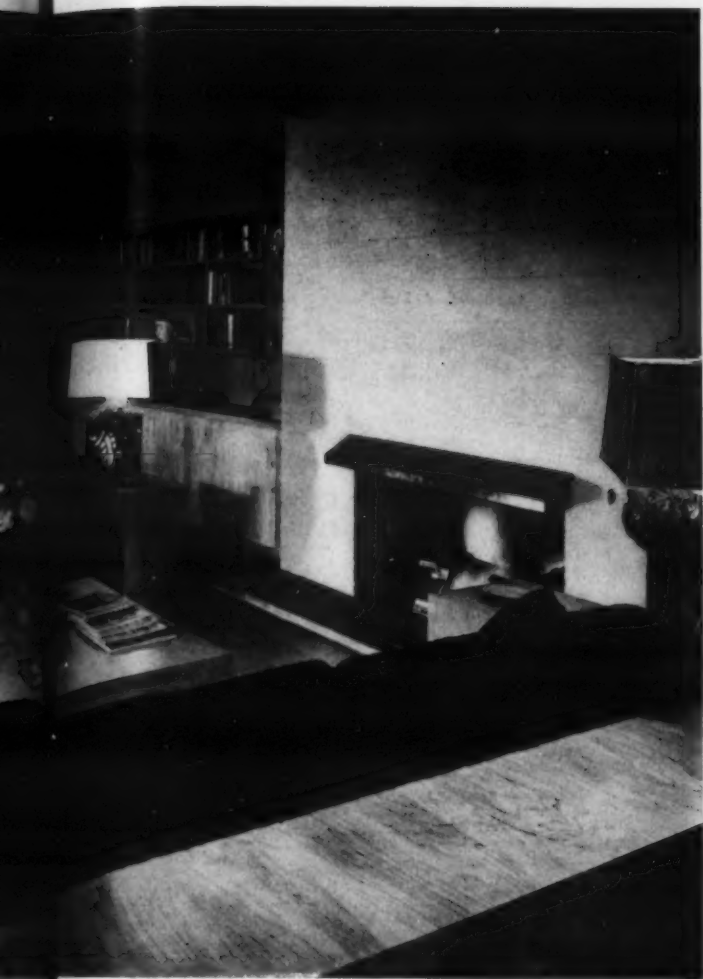


THE WHOLE HOUSE became a workshop while Maggie and her friends pinned, painted, and sewed

Bill, who is a traveled Navy flyer, having been in Iceland, Africa, Bermuda, Puerto Rico, Florida, and points east, feels that the site they have chosen outshines any place he's ever been. When they started to plan for their house they realized that their hobbies, Bill's are woodworking and electronics, Maggie's, decorating and leathercraft, would have to be put to work to make their plan a reality. Maggie has a way with fabrics, an uncanny color sense, and a fine flair for design, and, after four years of marriage, Bill never questions her judgment. But it took more than flair to create the Arnolds' house. It took hours of close figuring, it meant starting out on a project, doing it over again, scrimping here and there on lumber or fabrics to make dollars and doing come out evenly. Despite the fact they did everything themselves, there were still the materials (boards, hardware for cupboards, paints and fabrics) to pay for. Bill proved himself to be a top-flight handyman and, although the built-ins look as if a cabinetmaker had turned them out, he did them himself. In fact, everything in the house is the result of the handiwork of one or the other or both. Bill and Maggie planned their house to suit their own individual needs. For instance, there is no dining room, but a small area has been set aside in the living room for a dining table and chairs. For the most part, they eat informally around the fire or on their long porch. Bill and Maggie feel proud and contented when they compare the accounting they kept of their expenditures with the estimates they were given on the cost of building and furnishing the kind of home they wanted. The estimates indicated that the Arnolds needed from twenty-five to thirty thousand dollars to provide them with house, furnishings, and accessories. Their own figuring shows that they spent between thirteen and fourteen thousand. Of course, it was hard work. The effort that went into it is beyond any accounting; but the Arnolds have what they want and, after all, that is certainly well worth the blisters, the blunders, and the time involved.



THE BENCHES under the long windows (where Maggie's stencilled horses prance over her mesh curtains) were made by Bill. They may be lined up under the window as pictured here or separated to be used at the fireside or at the table as extra seats for their guests



THIS IS THE ARNOLDS' LIVING ROOM in more ways than one. All the furniture was designed and built by Bill Arnold, and all the curtains, upholstery, and decorating are the direct results of Maggie's imagination and her own pinpricked, nimble fingers. They are especially proud of the twin sofas on either side of the fireplace. Maggie knew exactly what she wanted, and exactly what she wanted called for custom-built sofas costing about \$900, which was an item quite beyond their sagging budget. Bill came to the rescue and made two sofas for \$250. The built-in bar at the end of the living room tidily takes care of ice cubes and all the fixings. Nothing seems to have been overlooked in their astute planning for a happy home

THE COFFEE TABLE is a practical size, large enough for anything from a midnight munch to a meal. For music to go with the food, a record player and a large collection of classical records are conveniently housed in the fireside cabinets



SLIDING DOORS make putting another log on the fire an easy matter. The built-in woodbin is just as spacious as the old woodbox and twice as efficient, because its top can be used for magazines, plants, and pottery





A FRIEND perches on top of the refrigerator and puts up new light fixture while Maggie knowingly directs from a safer level

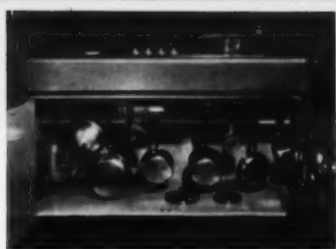


"THE HOUSE OF BUILT-INS" could well serve as a title for this Arnold story. Here in the bedroom practically everything is, as one would say, "nailed down." The all-in-one unit of bed, chests, and dressing table is good-looking and practical, too, providing plenty of wonderful drawer space. And this bed, unlike many built-in beds, is easily made up because neither side is walled in. The exquisite Ming wallpaper mural is a delightful, restful choice for this one wall. The nubby fabric on the bed, window seat, and in the curtains has the magic quality of being wrinkle-proof. All wallpapering, painting, making of curtains, bedspreads and the like, was done by the clever and ingenious Arnold partnership





HOMERLY BAZZ



THIS WONDER-WORKING KITCHEN was definitely planned to make cooking a real adventure instead of a drab routine. With its yellow walls, gray woodwork, black countertops, and cupboard linings of apricot (all colors that are repeated in the curtain fabric), it would be an inspiration to any cook. Bill Arnold built in plenty of drawers and made sure that Maggie had an oven at a non-backbreaking height, and a roomy, well-lighted compartment under the range for pots and pans



IN THE COMBINATION den and guest room, right off the living room, the same gray green was used as that on the living-room walls, with the same dark-green concrete floor. It is well equipped as a den, but, quicker than a yawn, the red couch cover can be taken off, bedding pulled from storage space behind the long bolster, and a sleepy guest bedded down



THE BATHROOM is as colorful as the rest of the house. Black paper with a rich coral pattern, used on the walls, also covers an ordinary wastebasket, making it special. Koroseal shower curtain carries out coral scheme. For more information, see *Your Guide to This Issue*



VAN GOGH'S "STILL LIFE: POTATOES," an early painting of his, now owned by Vincent W. Van Gogh

Potatoes & point

BY ANN CARNAHAN

In Ireland, spiritual home of the spud, there's a story that in very bad times many a family had potatoes & point for dinner—potatoes & point again for supper. The "point" was a row, in the center of the table, of tightly sealed jars containing a scrap of beef, a morsel of bacon, a bit of lamb, or a fish head. As the potatoes were eaten, each *pointed* to the flavor he wished he had with them!

My point is that *potatoes* are neglected. Not by children, fortunate enough to have them prescribed by the pediatrician, who manage to down with enthusiasm an average of 365 potatoes a year. Nor by men, who consider potatoes the real backbone of a meal, who champion meat and potatoes—fried, boiled, baked, creamed, mashed, roast, or stuffed—as a fine dinner.

But some of us, the wives who do the meal planning, marketing, and cooking, shy away from the big Maine and Idaho beauties, ignore the Ohio new reds and Long Island specials as "fattening."

So they are—in excess or eaten *with* bread. But a baked potato is now on the special high-energy reducing diet of one of New York's most successful beauty salons—because potatoes' vitamin content is high, because potatoes are to be preferred to spaghetti, noodles, rice, and breadstuffs if you want to cut calories.

Here's to potatoes—16 ways, from soup to dessert—and the men who like 'em all!

POTATOES WITH SALT PORK

An Irish dish that merits copying. Boil $\frac{1}{2}$ lb. salt pork in water to cover, until pork is tender. Peel enough new potatoes for 4 persons. (If not available, substitute another variety.) Use water from salt pork and enough fresh water to cover potatoes; add clove of garlic, $\frac{1}{2}$ teaspoon salt; boil until potatoes are tender. Meanwhile, keep salt pork warm.

When potatoes are done, cut pork into slices or cubes; put in serving dish with potatoes.

SOUFFLÉ POTATOES (American style)

Scrub and boil in their jackets 5 medium white potatoes and 5 large sweet potatoes. When tender, peel and put through a potato ricer in

which rest several buds of garlic. Add salt, pepper, some butter. Beat, adding enough hot milk to make them fluffy and light. Reheat in a greased casserole for 35 minutes before serving.

CLAM CHOWDER (the New England potato kind)

Peel and slice 4 medium potatoes
Chop 1 onion fine
Chop 1 stalk celery fine
Simmer the above in 3 cups water until potatoes crumble
Add 1½ cups milk
1 No. 2 can minced clams
Salt, pepper, lump of butter

ESCALLOPED POTATOES WITH HAM

Brown an inch-thick slice of ham in 1 tablespoon butter. Place ham in bottom of baking dish or casserole. Fill dish with thinly sliced raw white potatoes. Add very little salt, pepper, a pinch of dry mustard. 1 teaspoon chopped parsley. Cover whole with milk, and bake in a slow oven 1 hour. Just before serving, fork the ham from the bottom of casserole to the top.

ROAST POTATOES

If you use old potatoes or bakers, peel.
If you use new potatoes, scrub with a brush, leaving skin on.
To roast with lamb, roll potatoes in dried, chopped mint.
To roast with beef, roll potatoes in dried, chopped rosemary.
To roast with pork, roll potatoes in a mix of dried parsley and thyme.
To roast with veal, roll potatoes in dry mustard and paprika.
Place potatoes around the meat; salt well, and cook for the last hour before the roast is finished. Keep the lid off, and turn the potatoes so that they will brown evenly.

PUFFED POTATOES (Paddy's Potatoes to children)

2 cups mashed potatoes
4 strips crisp fried bacon, crushed
1 teaspoon grated onion
1 teaspoon chopped parsley
2 beaten eggs

Mix together well; form in little balls. Roll balls in bread crumbs, and fry in 1 inch of hot fat, turning frequently, until they are golden brown. Serve immediately.

STUFFED POTATOES

Select large baking potatoes, 1 to a customer. Scrub potatoes and rub with a bit of grease. Bake until well done by fork test. Remove from oven; slice off top third of each potato, lengthwise. Scoop out almost all the inside—leaving only enough potato to keep skin in shape—and put through ricer. In a pan mix salt, pepper, butter, and enough hot milk to moisten but not make potato mixture watery; it should be firm when put back in the skin. Now add this mix to the potato. Refill potato boats, piling the stuffing high. In the top of each filled boat, pillow a little sausage. Reheat potatoes in oven for 30 minutes at 350° F. before serving.

CREAMED POTATOES

Peel medium white potatoes; cube. Simmer in enough milk to keep covered until done. Add salt, pepper, and 2 tablespoons butter into which has been worked 1 tablespoon flour. Serve with dash of paprika.

SWEET POTATOES WITH ORANGE

Scrub and boil 6 or 7 sweet potatoes. When done, peel and cut in inch-thick slices. In a frying pan melt 3 tablespoons butter. Add 6 tablespoons brown sugar and ½ cup orange juice. Arrange potato slices in frying pan; then simmer for 15 or 20 minutes—until they glaze. Turn slices often.

POTATO PANCAKES

2 cups raw grated white potatoes
2 whole eggs
Pinch of baking powder
1½ teaspoons salt; pinch of pepper
1 tablespoon flour or bread crumbs

Soak peeled potatoes several hours before grating. Drain well. Beat eggs, and mix with all ingredients. Drop by tablespoonfuls on a lightly greased griddle or frying pan. Turn to brown on both sides. Serve with applesauce and beef.

FRENCH-FRIED POTATOES

Peel 6 long, thin potatoes. Cut lengthwise in eighths. Soak 1 hour in cold salt water. Drain on paper towel; pat dry. Place potatoes in wire frying basket; lower into deep pan containing 1 pound of very hot Crisco. Cook potatoes until light golden brown, stirring frequently. Drain on brown paper before serving. Salt lightly.

GERMAN-FRIED POTATOES

Peel 6 or 7 medium white potatoes. Slice very thin; soak for half an hour in cold salt water. Drain well. Heat 3 tablespoons bacon fat or Crisco in large skillet. Add potatoes, salt and pepper, 1 teaspoon chopped onion. Turn frequently as potatoes brown. When all fat has been taken up by potatoes and they are as brown as you wish, add 1 teaspoon chopped parsley. Cover tightly, and steam 10 minutes before serving.

BOILED NEW POTATOES

Select 1 or 2 dozen marble-size new potatoes. Scrub well, and boil gently with 1 teaspoon salt until done. Drain off water; add 2 tablespoons butter and chopped chives. Serve immediately. (Unbuttered, these hot new potatoes in their jackets are delicious added to a lettuce or romaine salad.)

HOT POTATO SALAD

Boil 10 medium-small white potatoes in their jackets. Peel and slice while still hot, into a mixture of:
1 tablespoon salt
1 tablespoon sugar
1 minced onion
½ cup olive oil
½ cup vinegar
3 tablespoons boiling water

Stir well, and serve still warm.

SOUFFLÉ POTATOES (French style)

Choose 6 or 7 medium and round potatoes. Peel and slice ¼ inch thick, on a slant. Dry carefully on a towel. Half fill a skillet with lukewarm fat. Drop in 5 or 6 slices of potato at a time, and cook for 10 minutes over a very slow fire. (Potatoes will not look done enough or brown enough. They aren't.) Remove slices, and let cool on a plate. Just before serving pour fat into a deeper pan and heat it very hot. Pop in 1 dozen slices at a time, and turn constantly until they puff out very round. Drain on brown paper; salt lightly. Serve immediately while they are crisp and hot and hollow in the center.

CHOCOLATE POTATO CAKE

Cream 2 cups sugar
1 cup butter
Add 4 beaten eggs
1 cup warm mashed potatoes, slightly salted
2 cups flour
1 teaspoon vanilla
1 cup chopped nuts
½ cake Baker's bittersweet chocolate, melted over hot water
2 teaspoons baking powder
Pour into a 9-inch greased cake pan, and bake 1 hour in a medium oven. Frost with your favorite icing. (The potatoes keep this cake moist and edible for several days.)



VAN GOGH'S "POTATO EATERS," also lent, by his nephew Vincent W. Van Gogh, to the Metropolitan Museum of Art for its recent exhibition of Van Gogh's paintings, seen by hundreds daily. This picture is from the artist's early Dutch period

Color tickles the taste buds

A cook is the only artist in the world who can reasonably say, "Help yourself—eat my colors!"



All of us taste food with our eyes. Contrast-
ing colors tickle our palates. Monotonous shades seem tasteless even before we put the food to our mouths. We see rich flavor in a plate of creamed chicken with triangles of toast and spears of green asparagus. But the same creamed chicken with cauliflower and mashed potatoes would not look inviting. No good cook will be guilty of serving a browned beef stew with roast potatoes and baked yellow squash. She will make sure that on top of the stew there is a medley of small silver onions, green peas, and bright young carrots.

Cooking, of course, changes the complexion of raw food. If you add too much cream or milk to the cream of tomato soup, it will be dull and pallid. Your eyes as well as your taste buds must tell you when to stop. If you're making a consommé of beef, for instance, you must slowly clarify it with egg whites, strain it through a fine strainer and then through two thicknesses of cheesecloth, so the amber liquid is really transparent to the bottom of the cup. One reason canned consommé is so popular is its clarity.

Overcooking is the number-one enemy of color. It not only kills color, but at the same time kills flavor, texture, and food value. To avoid overcooking, use thermometers whenever possible. Using a meat thermometer when you cook roast beef helps you to get the rare slices that show the natural red juiciness of succulent beef. Using a fat thermometer when you fry filet of sole makes it easier to have the fish come out of the pan crisp and golden.

Using an oven thermometer when you bake a meringue pie helps you to gauge things so the egg whites will be set in perfect peaks.

When you cook green vegetables, you must remember that every minute of overcooking will ruin their garden greenness. Be ready to remove the peas, the beans, or the broccoli from the flame the instant they are tender or, even better, the instant before that.

The old trick of using baking soda in the cooking water to keep vegetables green has been condemned by cooks for destroying flavor and by nutritionists for destroying vitamins and minerals. To retain the color and flavor of vegetables, cook them in as little water as possible, as quickly as possible.

Salad greens will keep their sparkle only if they are washed and drained before they are put in the icebox. If you can use such greens as lettuce, romaine, watercress, and chicory the same day they are bought, their colors will be livelier than they would be twenty-four hours later. If salad leaves become wilted, soak them in ice water to restore their freshness and color.

Learn to use garnishes to point up the color of all prepared dishes. The sprig of green watercress beside the double loin lamb chop, the glazed slice of pineapple on the ham, the lemon wedge beside the grilled salmon are decorative touches almost as important as the food.

Artificial colors are all right for painting Easter eggs or decorating a cake; but when they're used for any [Continued on page 106]

TABLE WIZARDRY is easy to achieve with a pattern as adaptable as Lum's *Memory Lane*. Dress it up with festive accessories, or use it with straw mats—it harmonizes with both



GRACE LARSEN

The graceful Italian pottery compote piled with vegetables and trailing ivy, accents the color scheme of this table which was lifted from our own market basket palette. The ivy is repeated in the Royal Jackson *Springtime* china. Rich garden hues show up in the Cambridge glass, the linen, and the wine itself. The decanter, like the wrought iron candelabra, is Swedish. Silver is Lunt's *Memory Lane*

Color makes light of kitchen chores and brightens the life of the cook

Today's popular floor plan, with the kitchen a friendly part of the home, not a room tucked away behind closed doors, calls for real ingenuity in decorating. Bud and Gertrude Beardsley, who live in a suburb of Chicago, have been eminently successful in making their wide-open, welcoming St. Charles kitchen as pretty as their dining-living quarters.

Their color scheme of green, red and mist gray—even the cabinets are gray with green counters—is as fresh and inviting as a salad. And, as Mrs. Beardsley says, the idea of using crisp, clear, vegetable colors is a natural for your kitchen.



POTS AND PANS are arranged within easy reach on sliding shelves back of the breakfast bar and under the counter of the Beardsley kitchen. The custom-built Roper gas range is just under the ventilator, and to the right is the Hotpoint dishwasher, painted mist gray



ON THE WALL, directly back of the open-counter workspace and within convenient reach of the breakfast bar in the foreground, are three utility cabinets which go from the floor all the way to the ceiling

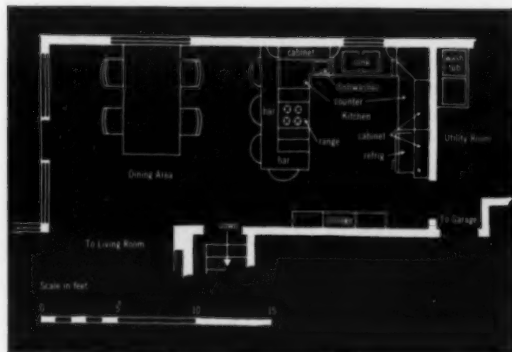


MIXING IS NO PROBLEM when the Sunbeam Mixmaster is secured to a special shelf and can be slid out as easily as a typewriter. Both it and the Toastmaster are conveniently located near a double electrical outlet



ROBERT WARD

How color makes a harmonious whole of the cooking and dining areas in the Beardley house is shown above. Natural birch is the wood of the dining room table and chairs, and of the bar stools which are covered in a practical interlaced webbing. On the floor is rubber tiling. The gray wool carpeting of the dining space follows through from living room and hall. The ceiling ventilator just above the range and working section removes cooking odors and makes an open kitchen practical. Right, you see their General Electric refrigerator. All accessories are from Carson Pirie Scott



Floor plan of Beardley kitchen and related areas

Color adds luxury to your bathroom

Even if your bathroom is cubbyhole-size, you can give it a lavish look with color—in fixtures (unless you insist on white), in wallpaper and floor covering, and in accessories. The bathrooms shown here are all 8'x9', which is somewhat larger than average. But they're worth the price and space, even in a small house, because they serve as bath-dressing rooms, and provide quantities of storage space. So here are three plans and lots of ideas to study in case you're building or remodeling.



If you're adding a bath to an old country house or expanding an "expansion attic," try, as we did above, knotty pine trim, carriage lamp lights and floor of the new vinyl plastic spatter tile. For further country atmosphere, the strictly washable and practical wallpaper with its gay village scenes; for convenience, a lighted primping mirror behind a fold-up shelf



Here's a bathroom engineered and colored to delight the man of the family. But what wife wouldn't revel in having her own basin and cabinet (behind one of the corner mirrors), and enjoy the storage counters and handy linen shelves? Other features are: the cork-like plastic tile floor, the rippled plastic partition, and the suntan color of the tiles and fixtures

This bathroom looks lush, but costs little. Color is half the story. The louvered doors enclosing the wash basin that's especially designed to be set in such counters, and the plastic wall tiles any amateur can install are both inexpensive. And don't overlook the fake shutter that dresses up the bathroom window. Floor, counter, and magazine rack tops are covered in new vinyl squares matching the towels. Window and shower curtains are of printed plastic material



JEREMIAN GRONMAN



C
olor.

Color in your garden

Plan your flower beds to make a pleasing pattern in color and form

Color, which does so much to make your home attractive, is just as important in your garden. A flower bed that is planted without due regard for color harmony and for the size and shape of the flowers can never be the thing of beauty you hope for.

First, let's speak about color. White goes well with all colors, and so do the majority of leaf-greens. Blues harmonize with pinks and yellows, especially if the latter are pale tones. Blue and red may or may not be pleasant companions; a rule of thumb is that if neither is particularly vivid, they are not likely to clash. Dark red with pink, and red with yellow are safe color combinations. And purple almost always agrees with clear blue or red, though not with muddy versions of these colors.

In a garden you have more freedom in combining colors than you have in a room, because there is more space and warring color groups can be kept far apart or separated from one another by pacifying whites and greens. Basically, however, the rules of color harmony hold true outdoors as well as indoors.

To avoid monotony, you should also contrast plant types in your flower bed. For instance, the swordlike leaves and heavy-headed stalks of iris find an excellent foil in billowy masses of baby's-breath; and so it is with forget-me-nots and late tulips, or spiky delphiniums and the white trumpets of the Madonna lily, or with dozens of other popular flower partnerships.

Much will depend, too, on how the pattern of your flower bed or border is laid out. Plants are essentially graceful and free growing, and should not be confined to rigid spaces. Aim for a natural merging of one kind of flower into its immediate neighbors by mapping out the whole area into irregular, interlocking spaces, as indicated in the ground plan on page 78, and devoting each space to a single variety. This will automatically lead to a blending of one kind into another, which makes the composite picture flow along pleasantly. Except in the case of certain large, spreading

plants, no given space in your plan should contain fewer than three plants; spot planting of one of this and one of that will produce a restless, confused effect.

On the other hand, occasional contrasting accent points are needed. These accents are most successfully created by form and size rather than by color. Use towering hollyhocks, for instance, or lilies or tulips or the broad, dominating masses of well-grown peonies or the upright stalks of snapdragons or the airy tracery of columbines to give your border varying height and shape. In planting, put the lowest plants in the foreground, taller ones behind them, and the tallest at the back.

Referring again to our plan, you will notice that here and there a relatively tall plant is placed fairly near the front of the bed. This is done for the sake of that variety in contour we have mentioned. The sizes of the divisions may be increased, perhaps even doubled, if you prefer fewer varieties of flowers and more of each.

Our plan, you will notice, represents a space twenty feet long and about five feet wide (a foot or so wider than usual for a twenty-foot length, in order to demonstrate clearly the upward sloping of the plants from front to back). If your available space is longer than this, simply repeat the plan by joining the right end of the extension to the left end of the original layout.

The distance between individual plants should be enough to permit normal plant growth, yet not so great that the plants fail to present a united front. The general rule is to set them one half their height apart—two footers should be spaced one foot apart, for example. Tall, few-stalked varieties like hollyhocks should be set relatively closer—only about one fourth their height apart. Very spreading types, such as baby's-breath, should be planted at least as far apart as they are high.

Another important matter to keep in mind is succession of bloom, which simply means that when the natural flowering period of one plant ends, there should be another plant near by to take over the blossom job. Probably the closest approach to realizing this ideal is a planting that contains some perennials and a large number of annuals, the latter being the mainstay after the middle of July.

Choosing plants for other people's gardens can never be one-hundred-percent successful, for gardeners' tastes differ. But let's make an attempt by picking out some kinds that are generally popular, are not difficult to grow, offer a good range of color, season, and size, and fit the sort of flower bed we discussed.

[Please turn to next page]

left

EARLY SUMMER brings some of the perennial border's finest color shows and demonstrates the beauty that comes from variety in plant forms. Here, in the foreground, pink single peonies blend well with the upright growing stalk and slender foliage of the lily, the giant blooms of the pale Oriental poppy backed by hybrid delphiniums, and the touch of yellow columbine at the left. Lower-growing Chinese delphiniums are at the right



OTTENHO-SCHLESINGER

BORDER FLOWERS should be given enough space to develop normally; otherwise an overstuffed effect is likely. Needed accents can be provided by occasional flowering shrubs

Annuals

LOW, FOR FRONT EDGING

NAME	COLOR	HEIGHT
Dwarf ageratum	Blue	5"-8"
Sweet alyssum	White or lilac	4"-9"
Dwarf phlox (small varieties of <i>Phlox Drummondii</i>)	White, rose, or purple	6"
Pansy	Many colors (spring and early summer only)	

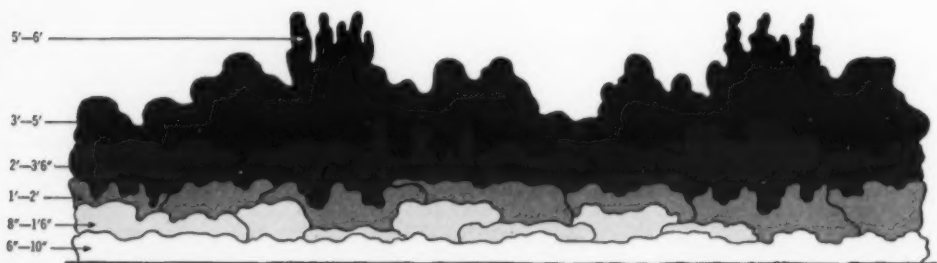
MEDIUM HEIGHT

Anchusa Blue Bird	Bright blue	1½'
Snapdragon (intermediate)	Most colors except blue	1½'
Clarkia	Pink	2'
<i>Calendula chrysanth</i>	Yellow and orange	1½'
Tulip-poppy (<i>Hunnemannia</i>)	Yellow	1½'-2'
Four-o'clock	White, crimson, yellow	1½'-2½'
<i>Phlox Drummondii</i> (tall varieties)	White, rose, tawny, purple	1'-1½'
<i>Salvia patens</i>	Blue	2'
Zinnia (dwarf varieties)	Many colors	1'-1½'

TALL

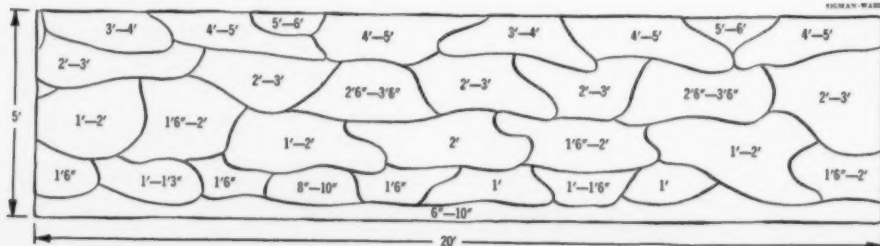
Snapdragon	Most colors except blue	3'
Cockscomb (tall)	Bright yellow or red	2'-3'
<i>Centaurea cyaneus</i>	Blue, pink, white, or purple	2'-3'
Cleome	Rose, purple, or white	3'
Larkspur (<i>Delphinium ajacis</i>)	Violet, blue, pink, or white	2½'-3'
Salpiglossis	Variegated purples and yellows	2'-3'
Pincushion flower (<i>Scabiosa</i>)	Blue, mahogany, white, or rose	2'-3'
Marigold (tall varieties)	Yellow or orange	2'-3'
Zinnia (tall varieties)	Many colors	3'

[Continued on page 113]



SEEN FROM THE FRONT, the plants in a well-designed border are graded so that none is fully hidden. The ground plan below

would produce a graduated flower bed such as sketched above. Notice how planting areas overlap to avoid marked division lines



RODMAN-WARD

Little money, many plants

Raising your own from seed is the cheapest way to get a large supply of flower or vegetable plants

A single ten- or fifteen-cent packet of seeds, sown and tended properly for a few weeks, should yield anywhere from 25 to 100 or more strong young plants ready to be set out in the ground. The equipment required to produce the plants is simple and inexpensive; the method is easily learned. Your biggest investment will be in time and attention, and in the patience and determination to take each prescribed step carefully and in accordance with the rules.

The time to start is now, and the first move is to order the flower and vegetable seeds you want. (See *COLOR in your garden*, page 77 and opposite, for flower ideas.) If you are a beginner, better start off with annuals, leaving perennials for a later date.

Seeds may be started either in the house in early spring, or outdoors after the danger of a late frost is past. For most people, a combination of the two systems is advisable. Both call for the same materials and techniques.

First, you'll need a specially prepared sowing mixture that will hold moisture without becoming hard-packed; a standard recipe is two parts ordinary garden soil, one part thoroughly rotted tree leaves (leaf-mold) or peat moss, with a little coarse sand added if your soil contains a noticeable amount of clay. Rub these ingredients separately through an old piece of metal window screening, to remove all lumps and pebbles, and then mix them into a blend. Better prepare a couple of pailfuls, unless you expect to plant only a few seeds.

Special soil containers are important. Have them small enough to be moved about readily as light, temperature, and other growing conditions require. One standard type, known as a "flat," is a box about 18x14x3 inches, with a half-dozen half-

inch holes bored in the bottom for drainage. It is capable of holding several hundred seedlings of various kinds. For smaller quantities, moderate-size flower pots, with bottom drainage holes, are good.

First, cover the bottom of the flat with at least a half inch of coarse gravel, litter, and similar rough stuff, to keep the sowing mixture from dropping through the drainage holes and also to keep the holes from clogging. Then fill the container brimful of the mixture, spread it evenly with your hand, and, with a small piece of board, press it down gently, making a uniformly level surface. Next, set the whole thing in shallow water until the surface of the soil is a darker color, indicating that the water has been soaked up to the top. Lift out, and let all surplus water drain away for half an hour.

You are now ready for the seed sowing. With the edge of a thin, straight piece of wood (a twelve-inch ruler will do) pressed very lightly into the soil, make a series of parallel markings about two inches apart running the length of the flat. The markings should be approximately one-eighth inch deep and slightly wider. These are the furrows in which the seeds will be sown. Use one, two, or more furrows for each kind of seed, depending on the number of plants that are required.

Now tear off one end of the seed packet, and, pinching the envelope half open and tapping it frequently with your forefinger to jiggle the seeds out, move it steadily along a marked row. Do not sow thickly; the ideal is to have the seeds fall at least one-eighth inch apart. If this method is unsatisfactory, try distributing the seeds by holding a small pinch of them between thumb and forefinger. Mark each row at one end with a small identifying label.

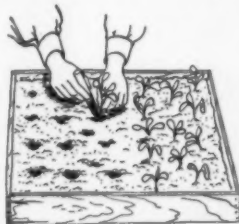
When the seeds have been sown, barely

cover them by shaking on more of the soil mixture with a fine kitchen sifter. Press down again with your bit of board, lay a couple of sheets of newspaper over the top to check evaporation, and put the flat in a darkish place where the temperature is about 65° to 70° F.

When you raise seedlings in pots, you follow the same procedure except that you scatter the seeds evenly and thinly over the whole surface. Better use a separate, labeled pot for each variety, as most seedlings look pretty much alike when small.

Germination begins in from a few days to a week or more, depending on the kind of seed, temperature, etc. As soon as the first seedlings show above the ground, remove the newspaper cover and move the flat to a warm, light, airy place where it will get some direct sunshine. Water by the soaking-up method whenever the soil surface begins to look dry. If the outdoor temperature rises into the sixties, put the flat outdoors for a few hours in the middle of the day, for an abundance of really fresh air and direct natural light is vital at this stage.


The first "leaves" that show on a seedling are not really leaves, but cotyledons (part of the seed itself). They are soon followed by a pair of true leaves, shaped like those of the mature plant [Continued on page 99]



The first transplanting of seedlings

How to succeed with roses

Follow the rules and watch them bloom



Everybody likes roses, every gardener would like to grow them—but many people are deterred because they hear it is such a chore. Actually, those who fail with roses either attempt to grow difficult varieties or else overlook one or more of the essential conditions for real success. But it *is* possible to grow roses, even if you happen to be a novice.

First requisite is to plant them in a well-drained spot where they'll get full sun for at least six hours each day. Stagnant moisture in the soil and stagnant air above it promote poor health and serious leaf diseases. The soil should contain, to a depth of at least eighteen inches, an abundance of humus (disintegrated vegetable or animal matter) and be somewhat heavy rather than light and sandy. An abundance of plant food throughout the rooting area is also important, for roses are hearty eaters. Unless your soil is already exceptionally good, before planting roses you must dig out a bed eighteen inches deep. Spread at least four inches of mingled sods and two-year-old cattle or horse manure in the bottom (if you can't get the manure, substitute peat moss), and scatter enough bone meal on this layer to whiten it. Replace the excavated soil a little at a time, using a spading fork to mix it with more manure (the pulverized kind that comes in bags will do), humus, and bone meal. When it's all replaced, the top of the bed will be several inches higher than the surrounding ground, largely because of the materials you have added; but after two or three weeks and a couple of good rains, the soil will settle until it is only slightly above grade. That means the bed is ready for planting. Whether you are putting in one rosebush or two dozen, this preparation is a vital key to lasting success.

An out-and-out rose garden, consisting of several sizable beds devoted exclusively to these plants, is a nice thing to have. It does, however, occupy quite a bit of space and consequently is hardly justified for most small properties. Under such circumstances your wisest course is to put a rose or two here and there, as integral parts of your



A ROSE GARDEN usually calls for symmetrical beds separated by turf or gravel walks. The plants should be spaced 18" to 24" apart in staggered rows



CLIMBING ROSES need good, substantial support, such as a garden arch. To give a hedgelike effect (right of picture) floribunda roses are splendid



GUTHRIE-SCHLAFER

CLIMBERS with big flowers do not always have to be used on the conventional trellis or arch. For example, here is a plant of this kind trained to grow informally over a picket fence. You might use the top of a stone wall as a support, or even camouflage a lowly wire or rail fence, if it is built stoutly enough to support the bush

general planting plan. And this calls for a quick review of leading rose types and the kind of job they can do for you.

First, the climbers, those strong, fast-growing fellows whose main canes may reach a length of ten or twelve feet and need to be trained on some sort of sturdy support. These are excellent for covering latticework attached to a garage or other large wall area, trellises of various kinds, the tops of picket fences, walls, etc. Better not plant climbers closer than six feet apart, for they really go places once they get started.

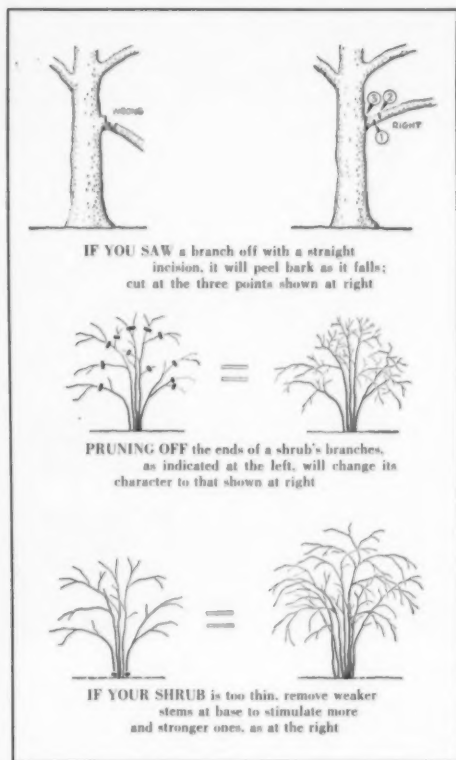
The following are a few of the best ones easily obtainable from any good professional rose grower:

For our purposes, climbing roses are of two classes: large-flowering, very strong growers bearing relatively large blooms singly or in small groups; and ramblers, which have abundant showy clusters of smaller blossoms. Your choice depends on personal preference.

First-rate examples of the former type are: Dr. W. Van Fleet, pale pink, double. Mary Wallace, bright pink, double. Albertine, coppery yellow, double, growing to no more than ten feet, often less. Paul's Scarlet, large, double, scarlet. Dr. Huey, crimson maroon, semi-double. New Dawn, pale blush pink, double. Prosperity, medium size, white, double. The canes of all these are fairly permanent and need to be cut out only when their productiveness starts to decrease because of age. When these roses' big June display is over, scattered blossoms may appear all summer and autumn.

Good varieties of ramblers include: Hiawatha, single, carmine with white and yellow center. Excelsa, scarlet crimson, double. Dorothy Perkins, pink, double. White Dorothy Perkins, similar except in color. These ramblers put on a tremendous show in June, but have no further blossoms until the following year. To keep them growing right, cut off at the ground [Continued on page 114]

Understand your pruning



A pleasant day in early spring is an irresistible invitation to poke around the place and do some trimming of the shrubs and trees. Before you accept it, though, it's wise to understand some facts of plant life, so you will know what should be cut and what should be let alone.

The important point to remember about trees is that right now the sap is starting to rise strongly from the roots and spread through every branch and twig. Sap, of course, corresponds to the blood stream of a human being, and any serious loss of it has a weakening effect. Were you to cut a three- or four-inch limb of a tree today, the sap would start dripping from the wound in a matter of minutes and keep dripping for weeks. That, obviously, would be bad business,

Don't lop off a single branch until you know the facts of plant life

so limit your tree pruning to branches less than two inches in diameter, and don't cut many of those. Of course, a branch broken by a storm should be cut clean away.

Pruning shrubs in the spring is much less damaging from the sap-loss standpoint because of the smaller areas of sapwood that are exposed. But other important factors are involved.

Practically every shrub that flowers in the spring—and trees, too, for that matter—formed its blossom buds late last summer on young wood developed during the preceding months. These buds remained dormant through the winter so that they would be set to go when warmer weather returned. Therefore:

1. Do very little pruning of spring-flowering shrubs, for much cutting would seriously lessen the amount of bloom. The time to get to work on them is right after the flowers have faded and before the new growth, which will carry next spring's flowers, has made much progress.

2. Prune summer-blooming shrubs in either early spring or fall, for they complete their entire blossom-production project in a single growing season and do not bother with a winter carry-over.

It is even more important to understand that every kind of pruning, regardless of when you do it, leads to results that only experienced gardeners are likely to foresee. So let's take another brief look at plant physiology.

Growing plants, unlike people, are always equipped to replace any part of their structure that is removed or damaged by violence. These replacements of lost branches, big or little, originate in what scientists call adventitious growth buds—countless embryonic buds, you might term them, hidden beneath the bark but always ready to snap into action and rebuild whatever new branch area may be needed to compensate for what a heavy wind, or your pruning tool, has destroyed. The greater the damage, the greater the number of adventitious buds that are impelled to action. As a rule, the first to appear are those buds nearest the point of removal. But *always* they are somewhere between that point and the main body of the underground roots.

For an everyday example of how all this works out, just examine the nearest clipped hedge—privet, barberry, or any other kind that is sheared periodically to keep it trim and compact. All of those thousands of twigs that make its surface so dense have sprung from adventitious buds. And if it had not been for the work of the hedge shears, most of them would still be snoozing away under the bark.

But let us go on with other important pruning tips for your shrubs.

There are five main reasons a flower-bearing shrub may need pruning: (1) it has grown too large, [Continued on page 99]

The food garden takes a bow

And so can you, if you get to work right now

In many parts of the South and in the warm sections of the West Coast, early vegetable and fruit gardening is already well under way; but through most of the northern half of the country April is the month when outdoor gardening begins in earnest. The starting time is when the soil has lost the worst of its winter chill and wetness and doesn't stick in cold clumps to a gardening tool.

For vegetables, first fork over the planting area, turning under any winter mulch material, manure, or cover crop and loosening things to a depth of eight or ten inches. Spread a general commercial fertilizer over the space, about three pounds for every one hundred square feet. With hoe, long-toothed hand cultivator, or wheel-hoe, mix this into top three or four inches. A final raking will accomplish the pulverizing and leveling necessary before planting and help crops get off to a good start.

If you have made a basic planting on paper, as outlined in the February LIVING For Young Homemakers, this is the time to transplant it into reality. Provide yourself with plenty of markers (flat wooden strips about a foot long); measure off the planting area into properly spaced rows, in accordance with your plan; set a marker (with vegetable's name on it) firmly at each end of every row. As a check on the accuracy of the project, mark the rows for the later crops as well as the early ones you'll be sowing now, such as beets, carrots, lettuce, spinach, and onions. Thus any discrepancies that may develop can be corrected before it's too late.

Stretch a heavy cord tightly from end to end of row No. 1, a few inches above the ground. With the cord as a guide, press the edge of a lath about one quarter inch into the soil, to make a shallow, narrow trench. This will be deep enough for the smaller seeds. For larger ones (beets, for example), the row should be about half an inch deep. Don't bother now about the rows for later, larger seeds like beans and corn, which will need deeper trenches made with a hoe or some similar tool.

The more evenly you spread the seeds along the little depression—no two closer than an eighth of an inch—the better the result will be. This, though, is much easier to contemplate than it is to accomplish, so don't worry if you miss it by quite a margin. What you're really after is economy of seeds and a row of plants without bad gaps. Too thick sowing is safer than too thin, because not every seed will sprout, and surplus plants can be pulled out.

When you have seeded a row, take the marking lath, and holding it edgewise and slightly slanting, push a little soil back

across the row—just enough to cover the seeds to the original ground level. This won't take too long, for you use the whole length of the lath as a pusher. Finally, with the back of your hoe or rake, held vertically, pat down the row moderately, to settle the seeds and their soil covering.

Later, when the seedlings are well up, is time for "thinning"—pulling out surplus seedlings so the rest can develop without crowding. Correct spacing varies from two to four inches, according to the vegetable; details are usually printed on the seed envelopes or in the dealer's catalogue.

If you have started the seeds of any hardy early vegetables in a cold frame, the young plants may be large enough to go into their permanent garden places sometime this month. Before setting them out, however, be sure to expose them increasingly to open air for a week by removing the sash for longer and longer periods during the middle of the day. Thus, when they finally are out on their own, they'll be used to the temperature and won't be set back by it. If you transplant on a sunny day, water the ground well beforehand and provide shade, with berry boxes or newspaper tents, for two or three days so that the new plants—which must survive the shock of uprooting—won't dry up and give up.

As for home-grown fruits, early spring is an excellent time to put in new strawberry plants, raspberries, and even grape vines that have been held in storage all winter by the nurseryman and are still dormant. Let us give you a few basic pointers about these berries and fruits. All these need full sun, good drainage, and moderately rich, well-cultivated soil. Strawberries should be spaced from twelve to eighteen inches apart in straight rows, with two to three feet between rows. Be sure that their roots are well spread and that the top of the crown (where the tops of the new leaves can be seen) is just above ground surface when the planting is finished.

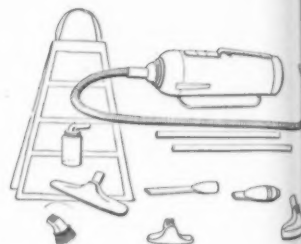
Raspberries, on the average, are set two feet apart and at the depth they were growing in the nursery. Close examination of the stalk's bark a few inches above the small roots will disclose this soil line. After planting, cut the raspberry canes back to about fifteen inches from the ground. The nursery soil line is the best guide to the depth of grape-vine planting, too; but no pruning should be done the first spring, because you can't be sure which buds will develop into the sort of main stems you'll want to keep. Both raspberries and grapes should be firmly set by tramping down the soil around them after they are in place.

A clean sweep

*With modern equipment, spring cleaning
is turned into a figure of speech*

Spring cleaning has always been something to dread. It's been a housekeeping bugaboo as far back as we can remember. During this woman-made seige, men contemplate leaving home—female tempers are traditionally short—anything can be and is swept out. Home life is a shambles. But today everything is different. Simply by rotating chores throughout the week and the year, any homemaker can arrange never to have to do an old-fashioned, all-out spring cleaning. There are only two things you need to keep a house clean and in apple-pie order the year around: good, modern maintenance equipment and a weekly schedule for cleaning house in small doses. Both the equipment and the schedule should be adapted to your house and your time. Here is a workable routine for a woman who has a small house and who does her own laundry. (Remember to adjust it to your particular needs. If you are a career gal, Monday isn't washday. But take it as a general pattern and see if life doesn't run a little more smoothly.) Monday—washday; pick up living room and the downstairs. This should be more than a once-over-lightly, because of the havoc that piles up over a weekend. Dust the furniture, run over the rugs with a carpet sweeper, and do a pick-up job on the bedrooms and baths. Tuesday—tidy living rooms and bedrooms; clean bathrooms thoroughly; begin ironing. Wednesday—clean kitchen thoroughly; wax linoleum; finish ironing; tidy rest of house. Thursday—do bedrooms, going over floors, rugs, mattresses and springs, and draperies with the vacuum, changing bed linen. Friday—this is the day to give the downstairs a real do with the vacuum. Be sure to include upholstery, draperies, Venetian blinds, as well as floors and rugs. Polish mirrors; wax furniture; rub brass and clean silver. Saturday—tidy all rooms for the weekend, thoroughly clean bathrooms again, and try to leave the day as free as possible for fun and family activities. In addition to the pick-up job that must be done every day, concentrate special attention on at least one room. Just don't try to do it all at once. There will be non-weekly chores to work in, too, such as washing windows and curtains, waxing floors, cleaning closets, and putting clothes away as the seasons roll around. If you live in a sooty city, it will mean heavier cleaning—you may have to vacuum and dust twice as often as those who live in the country. But no matter where you live—city or country, house or apartment—the right schedule and the right cleaning implements will make life easier and spread spring cleaning around the calendar. Study the chart opposite; choose types of cleaning equipment best suited to your requirements.

UPRIGHT VACUUM



TANK CLEANER

BUCKET TYPE



SWEeper TYPE



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ADVANTAGES

For large rugs and carpeting, an upright vacuum is most satisfactory. Not only does it suck up surface dirt and litter, but its motor-driven brushes also reach down to the bottom of the pile to get out deeply imbedded, hard grit that cuts threads. With its various attachments, this vacuum can also be adapted for the cleaning of draperies, upholstery, and walls

WHAT TO LOOK FOR

Some of the newer upright models have disposable paper dust bags that can be discarded when full, eliminating messy emptying. Some have headlights, many flatten out to reach under the furniture. The most efficient ones can be adjusted for either high-pile or low-pile rugs, thus providing far better suction

ADVANTAGES

For an all-purpose cleaner, when you can afford only one, you may prefer the tank type, which is sold complete with the attachments that are usually extras with the upright. It relies entirely on suction for its cleaning action, is not as efficient for heavy carpets as the upright. Some manufacturers team the two types as one complete cleaning outfit

WHAT TO LOOK FOR

Some models of the tank vacuum are being made with paper dust bags to simplify the emptying process. You'll want one that glides easily, and has attachments for cleaning floors, walls, upholstery, Venetian blinds; for de-moing, and delving into nooks and crannies. Some have attachment holders, which make it very easy to carry them from room to room

ADVANTAGES

Compact and light, this vacuum has a powerful suction motor and an array of attachments to cope efficiently with all cleaning jobs. Its 4-way filter makes it an exceptionally clean machine, prevents dust from seeping back into the air. The wall brush, upholstery and carpet nozzles, power sprayer, de-moing apparatus are included in purchase price

WHAT TO LOOK FOR

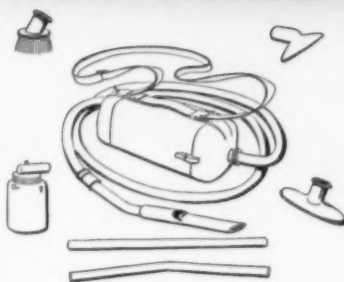
This model has a metal dust bowl that empties like an ashtray, requires only occasional attention. It's a quiet machine because the filter around the motor acts as a silencer, eliminating the noise made by many models. The engineers have also perfected a gadget on this bucket machine that prevents interference with radio and television reception

ADVANTAGES

Now on the market are several electrically operated sweepers, in various designs, that do a good all-around cleaning job. They are light in weight (about 7 pounds), easy to maneuver, and require only a little of your precious storage space. These electric sweepers generally cost slightly more than half the price of the average heavier models

WHAT TO LOOK FOR

In the model sketched, a plastic dust cup (easy to lock in and to remove) has replaced the dust bag found on the larger sweepers, and plastic parts throughout contribute to the lightness of the machine. Lack of weight makes it possible to clean draperies simply by turning the rubber nozzle up in the air. Available attachments add to its usefulness



MINIATURE MODELS



ADVANTAGES

The small tank-type cleaner can do everything its larger counterpart can, though it weighs less than 8 pounds. It has a variety of useful attachments to add to its efficiency and is wonderful for small apartments where storage space counts. It's handy also to use in conjunction with a regular upright vacuum

WHAT TO LOOK FOR

The strap on the model shown here makes it possible to sling the machine over your shoulder, carry it from room to room, and have hands free for other burdens. It can also be carried by its handle or parked on a convenient table or chair; the kinkless rubber cord is so long that the cleaner can travel over a wide radius without being replugged

ADVANTAGES

These small vacuums were first designed for cleaning upholstery and hangings and for getting into small corners easily. About half the cost of an upright, they appeal to young homemakers with slim budgets, small quarters. For about \$8 extra, one manufacturer supplies a metal frame which turns the vacuum into a small upright to use on rugs and carpets

WHAT TO LOOK FOR

While none of the several small vacuums on the market really take the place of the upright and standard tank models, they'll be a boon to the bride who has to live in a small apartment. They're compact, easily stored, and do an excellent cleaning job. Later on they'll be fine as a second cleaner, to keep upstairs or down, to use for those quick clean-up jobs

WAXING MACHINES



ADVANTAGES

A home waxer may seem like a luxury to you, and, if your vacuum has a waxing brush attachment (as many of them do), there is no need for you to consider getting one. But if you have considerable expanses of linoleum or if you love the sight of bare, waxed hardwood floors with scatter rugs, you may find a home waxer the best investment you ever made

WHAT TO LOOK FOR

There are several models of the home-waxing machine on the market, some of them designed to scrub and steel wool the floor as well as polish it. All must have some weight to do the job well, but good rotary action of the brushes will make the machine light in the hand. Easy control from the handle is another operational aid that simplifies floor waxing

THE SWEEPER AND BROOM



CARPET SWEEPER

The carpet sweeper is ideal for the daily cleanup, takes up surface dust, lint, and scraps. It's also a protection for your rugs which should not be vacuumed more than twice a week, except in very grimy localities. Look for models with automatically cleaned brushes and a viewer to show when dust pans are full

PLASTIC BROOM

No matter how modern we get, there are plenty of cleaning jobs where the old-fashioned broom is still indicated—for brushing up rubbish, sand, broken glass. (Wool carpets, however, should not be broom-swept.) Latest improvement in the broom world is the plastic bristle with magnetic action which is a great labor-saver. These come in many pretty colors

At home with young Mr. and Mrs.

*On these and the following pages we begin a series of intimate
tours of the homes of young married people.*

You meet three families this month...more next issue...

A city flat where children flourish

Roy and Doris Pinney have what they consider the perfect apartment for a family with two small, boisterous boys. The Pinneys are both professional photographers and have to live in town; but they think they have the problem of city-pent children pretty well licked. Doris says, "In our apartment we never have to say, 'No, no' to the boys. We have no bric-a-brac, nothing breakable. All the furniture is built to take punishment, and it surely gets plenty of it. All the fabrics are sturdy and can survive city grime as well as Roy's romps with the children." When the Pinneys set up housekeeping in New York, they had the usual budget bugaboo to contend with. During the war years, they had saved some money, but, since they also had to equip a studio, they couldn't spend a penny more than \$2,000 to remodel and furnish the complete floor they had rented in an old brownstone. With the help of a friend, Walter Miles, the designer, they achieved just the home they wanted. It's bright and cheerful, and the modern furniture was carefully chosen to fit in with the Victorian feeling of the old house. Besides, it's an easy place to take care of, which is important because Doris does her own housework and also must sandwich in time for her career. The entire cost of painting and all furnishings for four rooms, down to the last ashtray, was \$1,816.98.

THE LIVING-DINING AREAS of the Pinneys' apartment are separated by boxed, growing vines; they use low couches instead of sofas, and their furniture was all designed by George Nakashima. In the dining area, the hanging shelf stores a radio and china. The table and chairs are contemporary versions of early tavern pieces



BOY PINNEY



THEIR PHOTOGRAPHIC STUDIO was designed by Walter Miles, also, and is in the same mood as the apartment. Here a shelf and overhead lights make it easy to display photographs; the enlargement is of a drop of stagnant water

ROLAND HARTW

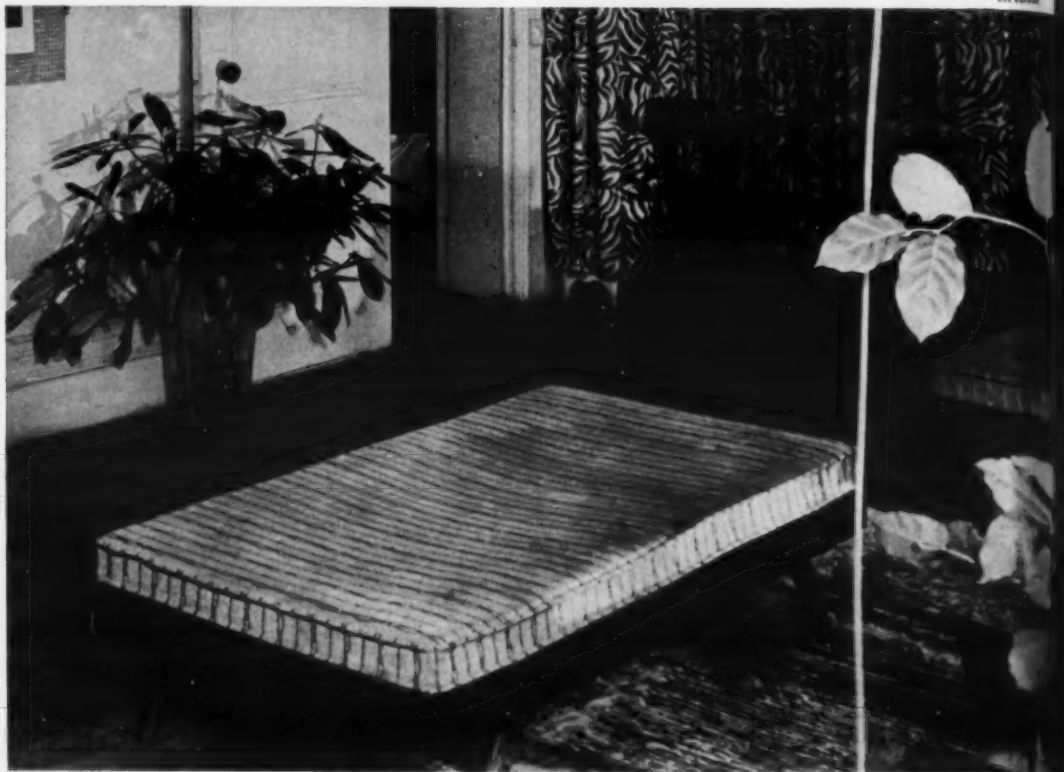


TOR, THE YOUNGER SON, romps with his father in the living room

THIS IS THE DESK CORNER in the studio, with a bit of driftwood on the white wall for pattern. The Pinneys use driftwood on their apartment walls, too, and are partial to inexpensive, multicolor striped canvas curtains for their large windows. The effect is striking



[Continued on next page]



FOR EASY LOUNGING in the Pinney living room and rough-and-tumble play with the boys, there are two simple frames covered with black webbing and made comfortable

with foam-rubber mattresses. Mrs. Pinney likes green leaves, uses them profusely. The zebra-striped material at the windows doesn't show city soot, the Peruvian wool rugs wear well



BRAND HARTVE

ROY JUNIOR, who is just about to be three, is seated regally in his high chair, having breakfast with the family. The table has a solid oak top, walnut legs; chairs are walnut. Painting by Robert Barrell



THIS FOUR-IN-ONE UNIT in the narrow bedroom takes the place of double dressers, saves space. There are drawers, left, and the top opens to make a vanity; right are double chests



A SWING that hooks in any convenient doorway is a satisfying weekend diversion for the boys; behind is Mother's work desk



AT THE STUDIO AND AT HOME, the Pinneys use acoustical boards for displaying photographs. They paint the boards in bright colors to go with the rooms they're used in, and mount the pictures with golf tees

instead of the usual thumbtacks. This Nakashima desk pleased Roy so much that he bought it in duplicate, uses one at home, one at his studio. The Pinneys' rooms are all effectively lighted with modern lamps

New levels of living

We usually think of a three-level house as being built on a hillside. This one sits on absolutely level ground

You don't have to build a house on three levels for bigger and better living, but it helps. At least that's what Mr. and Mrs. Gordon P. Schopfer have found since moving into the tri-story house they built in Syracuse, New York. The Schopfers wanted a house compact enough to save steps, and yet spacious enough for comfortable living. They wanted an arrangement that would lighten housekeeping tasks, and also one that would be flexible enough for a variety of furniture placement. All these specifications sound like rather a large order for a house measuring 28'x44', minus the garage; but the Schopfers are pleased with their planning and you begin to see why as you step through the door. From the entrance hall, six short steps down permit direct access to two rooms on the lower level without going through any of the other rooms. This is particularly important at the moment, because Mr. Schopfer is using these two rooms (which will someday be extra bedrooms), as offices for his architectural work. The arrangement gives privacy for both offices and the living quarters above. We wondered how the three-level design saved steps and how many. Mr. Schopfer explained, "Having three levels (plus a basement which might be considered a fourth one) staggered from front to rear requires only twenty risers from top to bottom, compared with the twenty-eight in the standard two-story house." Mrs. Schopfer, who is very enthusiastic about three-level living, added, "Since every room in the house is accessible in six steps from the ground floor, my stair climbing is cut about in half, and the increased compactness makes upkeep much easier." (Of course, there are extra steps if Mrs. Schopfer goes to the basement.) Although spaciousness may seem difficult to combine with this compactness, it is one of the most noticeable features of the house. Clutter makes a room seem crowded. By using built-ins, dual-purpose furniture, eliminating unnecessary walls, and decorating mostly with plain colors instead of patterns, the Schopfers have successfully attained a feeling of uncluttered space. As they say, "We planned it all, step by step."



ROBERT T. ARNOLD



FUTURE BEDROOM on the lower level now functions as Mr. Schopfer's reception office. Though the lower part of the room is below ground level, built-in tile duct surrounding the exterior walls, and insulated concrete beneath the floor, maintain even temperature and moisture control all the year around

A PIPE BALUSTRADE from cellar to roof leaves the stairway open and airy. There is a built-in cedar closet at the bottom of this stairway





THE HOUSE OF THREE LEVELS has people stopping to figure out the room arrangement. The lower windows puzzle everybody. Here is the plan. Six short steps down from the entrance hall are Mr. Schopfer's two office rooms. On the second or ground level are the entrance hall, living room, dining alcove, kitchen, and a terrace. From the entrance hall, six steps lead upward to the third level where the master bedroom, guest bedrooms, bath, and storage space are located



DUST CHUTE below the broom closet in the kitchen saves the effort of sweeping up floor dirt. Raise door, dirt and trash fall down into refuse can in the cellar



THE TERRACE AT THE REAR extends the length of the house to the garage and faces a wide-spreading lawn. The terrace is screened in the summer, is the family's favorite dining spot



TRIM AND TAILORED, the master bedroom is decorated in rose pink and chocolate brown. The windows are high enough from the floor to allow for complete flexibility of furniture arrangement. Screens and storm sash fit inside each window



It's the same house!

Here's proof that you can buy an old house (see above)—one older than this would be hard to find—and make it into an attractive and livable home (right). With careful planning, it can be done for less than it would cost to build or buy a new house. A word of caution: supervise the workmen to make sure you get exactly what you want



Rebuilt around a stairway

BY JANET AND HARRY CROSS

We really are not an impractical or fey couple. We set out to buy an ordinary house, but during the search we lost our hearts to a century-and-a-half-old stairway with tapering, hand-carved walnut spindles and an equally beautiful round rail of the same wood, and *that's* what we bought. Of course, there was a house of sorts around it, and now that we have polished the graceful cherry newel post of our lovely stairway, and remodeled the house, we're glad that we were derailed by an old railing from buying a newly built place.

Our home doesn't pretend to youthful sparkle and newness. It may even look a bit old-fashioned, resting so snugly on a spacious southern slope. Architecturally, it is still an early Pennsylvania farmhouse, the best of its original characteristics preserved; but modern conveniences have been added.

Just when the present structure was built, we've never been able to learn. By closest estimates, it stands on the site of a log cabin burned by Indians during the French and Indian War.

Apparently it was occupied for some time before it reached the plastered-wall stage. Yet when workmen tore out the old plaster, they uncovered, beneath the wood lath, a newspaper with a pre-Civil War dateline. A local octogenarian recalls sliding down our banister when he was a child; the grandfather of one of his friends lived here and told of how *his* predecessors cleared the land. More authentic than this reminiscence, perhaps, are the hand-hewn, heartwood-oak beams and uprights, the rough-sawed oak joists, studs, and rafters, the mortise-and-tenon joinings, the handmade wooden pegs, and the unquakable inch-thick, old oak floors.

When we first saw the house, it was an eyesore, perched promi-

nently in the midst of a new building development, its porch sagging, its long, narrow windows looking mistrustfully at the bright new homes going up all around. The realtor was of half a mind to raze it. But, practical man, he knew that lumber a century and a half old, and hard enough to turn the point of an ice pick, is beyond price. He had vague notions of what *might* be done in the way of modernizing; what he lacked was a buyer hardy enough to inspect the plumbingless, closetless, furnaceless, paintless building and still decide to write a check.

Then we came along, hunting for something in the moderate-price field and with a large living room—two features that seldom go together.

"Would you consider remodeling?" the realtor asked us. "The old farmhouse, done over, might turn out to be what you're looking for. If you took out the partition between its parlor and sitting room, you'd really have a big living room. [Continued on page 102]"



Before and after

Both these pictures were taken from the rear of the house, show it in its original state (above) and as it is now. Planting softens lines



Spring Cleaning?

Don't just *clean* house



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Art takes to the road

[Continued from page 49]

of diamonds, rubies, emeralds, and pearls.

The Van Gogh exhibition is another great traveling show. Right now it's on view at the Chicago Art Institute, and worth a day's time for anyone within traveling distance. The tragic story of the Dutch painter, who killed himself in 1890 at the age of thirty-seven, is familiar to millions. But the best-selling biographies, the legends, the countless reproductions of his "Sunflowers" that have been sold, even the movie that has been made of his life, lose their vividness when compared to the actual paintings. The group of them on view now in Chicago is valued at \$3,000,000, although Van Gogh received no more than \$100 for everything he ever sold.

The life of an artist can be as sad in America, and in our own time, as it was in Holland some sixty years ago. And there is an exhibition at the Milwaukee Art Institute this month to tell of it. The exhibition consists of paintings by Alfred Maurer, who hanged himself in 1932 after many years of critical neglect and frustration. Maurer was the son of an artist who had worked for Currier & Ives. He began his own career with a fine flourish, winning, at the age of thirty-three, the coveted gold medal and \$1,500 first award at the famous Carnegie Institute annual exhibition. But suddenly, in 1904, Maurer turned his back on the Whistlerian studies that had won him both popular and official acclaim. He began to experiment with the newly emerging idioms of modernism. Years of struggle followed. There were few sales of his work, and no more awards. His father never forgave his "desertion" from the ranks of the Academy. Meanwhile, Maurer's work became more and more abstract. Finding no audience and little appreciation, heartbroken because of his "failure," Maurer, a few weeks after his father was honored at a large celebration on his hundredth birthday, quietly ended

his life. Today, museums all over the country take pride in the Maurers they have since bought. The current exhibition of this artist's work was a great success in Minneapolis, where it was first shown, and later, at New York's Whitney Museum, from which it was shipped to its present stopping point, Milwaukee.

Another exhibition about which there has been considerable discussion in New York is now on the road. It's the group of seventy paintings, half by American and half by European artists, selected out of ten thousand submitted in an international competition sponsored by the makers of Hallmark greeting cards. The paintings were all to have been executed on the theme of Christmas, and you can see for yourself, if you're anywhere in the vicinity of the Corcoran Gallery, Washington, D.C., or of the Los Angeles County Museum, in April, whether or not they fill the bill. Objection has been raised in some quarters to their allegedly materialistic approach to the holiday theme. Remembering the perennially popular hunting scenes sent out by millions of persons at Christmas-time, one is inclined to attribute such objections to the paintings' modernness, rather than to their worldly treatment of a spiritual subject. In any event, the collection of pictures, Christmas or not, represents an interesting cross-section of what is being done today by younger artists.

One of the most sophisticated exhibitions to be found anywhere at the moment is hung at the Fine Arts Center of Colorado Springs. "Artists West of the Mississippi," it's called, and the name has a fine, indigenous ring. Only it turns out that some of the best-known artists of Europe and America have settled in the West and are included in it. So much the better for the citizens of Colorado, who have a chance, consequently, to see some splendid recent works by such cosmopolitans as the surrealist Max Ernst and the romanticist Eugene Ber-

man, as well as by a great many first-rate but perhaps more familiar Americans.

Jacques Villon and Lyonel Feininger are virtual Old Masters of modern art, whose exquisite geometrical patterns have up to now appealed to the most highly cultivated tastes. But they're proving extremely popular in Wilmington, where they're on view at the Delaware Art Center in an exhibition being circulated by the Boston Institute of Contemporary Art. Both artists are pioneer Cubists who delight in cutting the world up into neat, subtly colored ribbons and then reassembling it in their pictures in an order the world itself unfortunately lacks. While Feininger and Villon are distinctly cerebral artists, their appeal stems from the fact that, however imaginative their flights of fancy on the back of a slide rule, they always come back to the warmth and the sunniness of earth and nature.

Boston's Institute of Contemporary Art, having sent out a flock of Feiningers and Villons, is itself playing host to a group of Irish paintings before sending these on tour, too. They're all by young, living artists of Ireland, and they're exactly what you'd expect them to be—poetic, fanciful, and even gently metaphysical.

So it goes. It's Picasso prints right now in Baton Rouge; Old Master drawings in Manchester, N. H.; sculpture from 1850 to 1950 at the Rhode Island Museum, in Providence; "New Directions in Modern Painting" at Blooming-ton, Indiana.

Next month everything will have changed places, push-in-the-corner fashion. Before the year is out, the chances are that, wherever you live, you'll not be too far out of range of several first-water art exhibitions. Your nearest museum will be glad to put you on its mailing list and keep you informed. And you'll discover that art can be fun whether it's spelled with a capital or a small "a," and that stimulating shows are visitors in almost every neighborhood.

MR. FIXIT

BY DOUGLAS TUOMEY



To save on building costs, many new small houses have a semiexcavated basement or cellar. The idea of semiexcavation is excellent, and it is thoroughly practical if the excavated area has been properly treated. If it hasn't been, the rooms above it may be chilly and damp, because the ground's natural dampness is transmitted to the floors. Fortunately, the remedies are economical and simple.

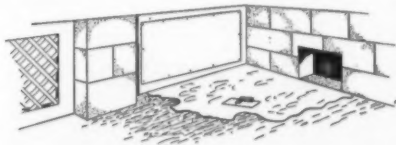
Most houses of this kind have a "crawl-space" between the ground and the underside of the floor, so you can get under the house to correct the situation. The best solution is to level the ground with an ordinary rake, wet it, tamp it as solid as possible, and then cover it with an inch-thick slush of cement—it need not be

cement and insulation will guarantee that the rooms above will be warm and comfortable.

Houses with the main portion built over regular foundations and with wings based on masonry piers, separated by latticework, present another problem. Naturally, cement ground covering or underfloor insulation would not be too effective if the area is exposed to the weather. But you can solve this problem easily: cut panels of plywood or even cheap composition wallboard and nail them behind the latticework.

These jobs are quite simple. Mixing a few tubs of cement (one part real cement to four parts sand, plus enough water to make it workable) isn't difficult. Spreading it over the ground is elementary. And there certainly is nothing complicated about cutting a roll of blanket insulation or a sheet of wallboard and nailing the panels in place.

Other points to remember: although you comply with all of our



troweled to a particularly smooth finish. This will seal out the earth's dampness. If there can be an opening through the foundation wall to the cellar, circulating air will be a further help.

Another remedy, one that is quite effective, doesn't require cement. Cut a roll of blanket insulation, available in any building-material yard, to proper lengths, and tack the pieces under the lower edges of the floor joists. This makes an insulating barrier against the cold and dampness below, and the enclosed air spaces between the joists help keep the floor above warm. Using both

suggestions for making the underfloor of the house a solid and comfort-producing area, a few other things should be taken into consideration. There is no use in insulating the ground below the floors if the ground around the house permits surface water to flow under it. The ground around the unexcavated portions of your house should be so graded that rain and melting snow will be shed away from them. It is also necessary to arrange the panels behind the latticework so that they can be removed at will, should there be any necessity for underfloor repair.

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THE LOW BRICK WALL curves with the street to "hold in" the hillside garden. A wagon wheel, with its original rim and hub of iron, is placed at the base of the steps leading to the house, came from

an old farmhouse near San Juan Capistrano. The garage is on a lower level for easy, practical use. To reach the sun deck, you climb the rough plank stairs and are rewarded by a view of Laguna and the sea

Little red house on a hill

It reflects the personality of, and fills the needs of, its owner, California bachelor Al Dupont



The minute you step inside the door, you know that Al Dupont has traveled far and wide, that he loves ships and anything smacking of the sea, and that comfort ranks above anything else with him—as it does with most men. That's why he has so many deep-set lounging corners, and why his house is arranged so that he and his guests can eat almost anywhere—on the open terrace, by the wide front window with its ever-changing view, or at the snack bar if they want just a quick bite. The hundred-year-old potbellied stove in the studio is one of Al's prized antiques—practical, clean, and used for economy of fuel as well as sentimental interest. There's a woodbox (originally an old copper boiler) next to the stove, and the motto above it, "I will lift mine eyes unto the hills," came from a cabin in the gold country—Virginia City. Although the furniture, accessories, and hobby collections in this house have been gathered from all parts of the globe, they blend easily and attractively into their California surroundings.

THE SHELF under the windows holds the flowerpots up to their rims, is made of a piece of plank, supported by white iron strips. The low railing, fashioned of concrete blocks set sideways, is painted white



THE STONE SNACK BAR and galley-like kitchen, done in tans and greens, are both compact. The designs on either side of the window are of the Pennsylvania-farmhouse type



THE OLD GERMAN BUFFET has practical storage space and shelves, above the lower cabinets of the buffet, that pull out for informal meals. Al enjoys painting by this large window. The shelves for his books and collections are supported by custom-made brackets



THE WINDOWED TOP of this door opens, is cause for much conversation. The door knocker is a metal ring Al picked up while beachcombing. The ship's model over the door is one of a prized collection; another is displayed on the old, many-drawered cabinet under the bookshelves

MAYNARD I. PARKER



THE BEDROOM (used for guests) is roomy and pleasant, has a full-size bed, adjoining closet and bath, outside entrance. Here, as in the studio area, the floor is concrete, rugs are neutral shag



TWO THREE-QUARTER-WIDTH BEDS make up this lounging corner, adjacent to a nine-foot-long storage closet. The large lamp (at right) is an authentic "Anchor Light." Natural brick contrasts with the bottle-green and white walls; brick-red and white plaid curtains have touches of green and yellow. Wood carvings are Chinese

A—B—SEE

BY LYNN POOLE

Art is an innocuous little three-letter word which throws a fright into lots of people. If you are one of those who say, with a slight shudder, "Oh, I don't know anything about art," you can't mean it. So stop quaking and think a minute.

Art is everywhere around you every day of your life. You can't miss it in decoration, illustration, advertising, display windows, and in packaging of all kinds of products from perfume to prunes.

Forget about art in its formal, hushed-museum aspect. Remember that the young homemaker who chooses the right splash of color to accent her living room has art sense. Her husband who picks out a tie to harmonize with his tweed suit has art sense. Décor flair and sartorial savvy are but two of many elementary expressions of a latent art feeling.

The least art-minded bachelor we know was downright flabbergasted when recent guests congratulated him on his artistic taste. An ardent sailor of the Chesapeake Bay shore, he has

decorated his newly-paneled club cellar with stunning yachting lithographs, color photographs of sailing craft, and one large oil painting of the harbor of his native Norfolk. His correlation of material and installation would do credit to any museum staff. Since he never took an art course and wouldn't be caught dead in an art gallery, it didn't occur to him that he actually had an instinctive art sense.

Art-conscious tyros can profitably follow his lead. If you say, "I don't know anything about art," and honestly add, "but I wish I did," you have two strikes in your favor. Maybe you never have held a palette in your hand. Perhaps you did pass up art appreciation courses in college. So—who cares? Emulate the young sailor who collected works of art and artistically installed his collection. Unwittingly he produced an ideal combination of hobby and art expression. Collecting prints and paintings and other art objects related to one's hobby is a painless and interesting way to develop

versatility in art appreciation. Most of us have a hobby. If it's a sport, like his, you can find prints, photographs, and wood or ceramic objects illustrating golf, fishing, skating, bowling, hunting. Maybe you already collect stamps or maps. Seek out steel engravings of the famous historical figures featured on commemoration stamps; try to find a beautiful picture of the Taj Mahal to frame on the wall next to your treasured map of India.

If you like cooking, perfume, or modern furniture—start being art-minded by finding engravings of old kitchens; collect scent bottles, old and unusual; look for antique stamp boxes in rare rosewood or dark mahogany to complement your twentieth-century blonde-wood coffee table.

If you still don't see what a hobby has to do with art, it is because your thoughts continue in the stratosphere. Look up the word *art* in a dictionary. You will note how broad it is in meaning, how varied in its applications.

Alfred Lunt, whom you think of as an artist of the stage, has another art interest all because of a boyhood hobby. Since he was a child, Mr. Lunt has collected miniature theatres. During the blitz days in London he himself built a number of models. He was able to create miniatures, employing knowledge of construction and color learned from a hobby and from his profession. The collection, including his own models, was brought to this country after the war and was shown at the Museum of the City of New York, where it delighted children and oldsters. This is one of many possible examples of a childhood hobby developing into a museum-worthy collection.

Many a girl who longed at eight to be a *ballerina assoluta* has wound up at eighteen with an excellent ballet collection. We know one, with dancing aspirations in her past, who has decorated her children's playroom with vivacious dancers in photographs and prints. Another disappointed ballerina, who first gathered autographed photographs of

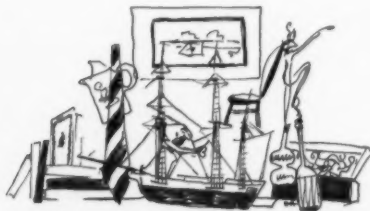
her terpsichorean idols, later lined her walls with prints of Degas' dancers and now she herself is painting charming ballet water colors.

Paul Magriel, one of the best-known collectors of ballet memorabilia, has another art-and-hobby collection. Exhibited in New York and illustrated in several magazines, Mr. Magriel's collection represents the history of boxing as seen on shaving mugs, plates, and dozens of other small objects, as well as in paintings, handbills, and prints.

We have a friend who, from her infancy, was lavished with dolls representing many periods of history and countries of the world. When she was young, she became so costume-conscious that now as an adult she collects costume pictures. A Godey print, her first proud purchase, was chosen because one of the fashion figures was wearing a dress just like one of her dolls. What's more, she appreciated the paintings of the nineteenth-century French artist Toulouse-Lautrec long before any of her contemporaries, simply because she was attracted by the fabulous costumes worn by his wan damsels.

The list of painters, sculptors, and ceramists for hobbyists could fill many pages. But your hobby hasn't been mentioned, you mutter, or you still claim you don't have a hobby. Come now! You must like to read, or you wouldn't have come this far with us. Collecting allied to books and periodicals is the easiest of all—types of printing, bindings, and rare volumes are yours for the searching. Or, make a hobby of decorating your home with color prints found in your magazines.

This is a game we are suggesting, not a laborious chore. Whatever your interest, keep it in mind as you browse in old bookshops, explore museums, or aimlessly amble in antique shops. One pottery object, a print, or a photograph may be the humble beginning of a creditable collection. Maybe you never will know "anything about art" in its academic sense—but then, who can tell?



Understand your pruning

[Continued from page 82]

(2) lopsided, (3) too dense, (4) so old that its bloom is scanty, or (5) too thin.

In the light of the plant reactions we've been talking about, the first four of these faults should be corrected by gradual removal of entire stems at the ground line. This process in extreme cases may take two years, because the plant must always have enough operating growth to keep it going. The purpose, of course, is to force the shrub to regain its normal form by inducing fresh, vigorous growth from the base. Merely cutting off the ends of the branches may result in a better temporary appearance; but after a couple of years the reaction of the adventitious buds will have given you a very different-looking plant, as the sketches shown on page 82 clearly indicate.

The too-thin shrub calls for a combination of cutting back most of the branches to one third or even one half their present length, and the complete removal of the weakest shoots at ground level.

This will first cause the cut-back branches to send out increased side growth below the pruning point and, more gradually, will stimulate the production of additional strong main shoots from the base of the plant.

Pruning equipment can be kept simple. The most important tool is a pair of medium-size, first-class pruning shears—either the standard curved-blade type or the newer straight kind known as "snap-cut"; the latter is preferable for most people. For heavy cutting on large shrubs you should have strong lopping shears with handles from nineteen inches to two feet long. These will serve, too, for removal of tree branches up to nearly two inches thick. For larger branches, the only tool is a medium-size saw with teeth designed especially for use on green wood. Do not use one of those two-edged saws with coarse teeth on one side and fine teeth on the other; it has a habit of damaging bark with whichever set is not busy on the pruning job.

Little money, many plants

[Continued from page 79]

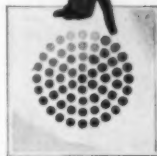
but much smaller, and then by a second pair. When the latter are fully out, it is time to give the infants their first transplanting into roomier quarters where each will have a chance for uncrowded development. Prepare another flat for them, using the same soil as before and making holes two inches apart.

The best tool for this transplanting is a blunt-pointed piece of thin, flat wood, like an ordinary plant label. Carefully poke this deep into the soil of the sowing container, to get under the roots of the seedlings, and lift out several of them together, with as much soil around their roots as possible. Very gently tease them apart, being careful not to break their fragile, hairlike rootlets. Place them one at a time in the holes in the container; the lowest

leaves should be just above the surface. Press the soil in around them with your fingers, water again by the soak-up method, and set the container in a warm, shaded place for a few days. Immediate exposure to sunlight, coupled with the shock of being moved, would cause wilting.

The little plants should stay in this second home, getting more and more sunlight and outdoor air, until they are two or three inches high. By that time they will be sturdy, well-developed youngsters ready to go into their permanent places in the garden.

This early-sowing procedure is applicable to vegetable as well as flower seeds. With vegetables, though, comparatively few kinds, notably celery, the cabbage group, eggplants, peppers, lettuce, and tomatoes, benefit appreciably by such pre-season planting. Beans, beets, carrots, corn, and the rest are normally sown right in the garden after spring has come.



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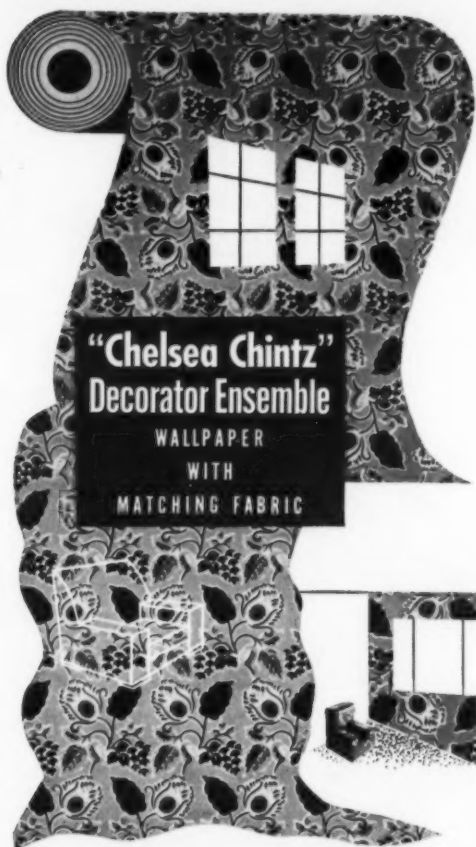
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YEARLY CLEANUP IS A MAN'S JOB

Keeping the house clean is a year-round task, but spring—with its added surge of energy—is a good time to tackle extra jobs. A thorough cleanup goes beyond the mop and broom; it means checking your furnace, stoves, heaters, insulation, electric wiring, rubbish-clogged cellars and attics. And that's where you'll need your husband's help. Besides giving your home that spick-and-span look, you'll prevent fires. The National Board of Fire Underwriters has found that seventy per cent, or nearly three-fourths, of building fires are in the home, yet ninety per cent of home fires are preventable.

If your roof has been repaired often in recent years, now is the time for a complete reroofing. Roofs deteriorate from heat, rain, and snow, then dry out and catch fire easily. If your roof is covered with old wood shingles, reroof it with a fire-retarding material.

Don't "bridge" fuses with pennies or other metal. Replace blown-out ones with fifteen-ampere fuses, sufficient for ordinary household use, and when you add new electric attachments, get the advice of a qualified electrician.

After a winter's run, your chimney gets choked up and needs a thorough overhauling. Take a mirror to your cellar outlet and hold it up the chimney where it will catch the skylight and reflect the dirt on the chimney walls. The fireplace and chimney may have become caked with soot because of infrequent cleaning or because cracked flues have let the heat escape into the house walls. You can check



MOST CLOSETS, in a year's time, accumulate many things that have been stored, pushed to the back, and then forgotten. Ferret them out now. While you're about it, why not perk up your closets with matching accessories—shoe bags, quilted hangers, garment bags, and hatboxes?



TOO MANY HEAVY-DUTY APPLIANCES overload circuits. If the lights dim when power is switched on, the circuit is carrying too much



SAY "GOOD RIDDANCE" to all old newspapers, magazines, and boxes in the cellar, attic, or garage. They're a hazard and should be thrown out

for broken flues by feeling the walls around the chimney up through the house. Any spot uncomfortably hot for your hand is a danger sign, and you should call in an expert repairman at once.

Inspect the ceiling over your furnace, for protection against heat radiation. Clearance should be enough so that paint won't blister. If plaster has fallen, repair it. Make sure that no rubbish or kindling is stacked near the furnace, and see that a metal container is handy for hot ashes.

And while you're eliminating household hazards, why not organize your community for a neighborhood face-lifting? No matter where you live, improvements are always possible, and the result will be fewer fires, the elimination of eyesores in vacant lots, safer playground space for children, and, in general, a more attractive neighborhood. Talk over your plan with the fire department, safety council, or other civic groups. They'll welcome your interest.

[Continued on next page]

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Tune in "Club Time," ABC Network, Tuesday afternoons, for favorite hymns of famous people

Yearly cleanup is a man's job

[Continued from page 101]



FAULTY FURNACES are a major cause of home fires. Check yours carefully, and see that ceiling and walls near the furnace are insulated



REPAIR ALL FRAYED WIRES, and make sure that the cords are not run under carpets or through doorways, where they may become worn



ONE-THIRD OF ALL HOUSE FIRES start in the cellar. Throw out oily and paint-spattered rags; clean brushes; cover paints and cleaners

Rebuilt around a stairway

[Continued from page 92]

The other rooms aren't exactly tiny, either."

"That dump? It looks ready to collapse," said my husband Harry.

"It isn't," the realtor assured. "The only rotten wood is in the porches. The rest of it—well, I wish I could get lumber half as good for the houses I'm building."

"The chimneys are toppling," I commented.

"Let 'em topple. They'd have to be replaced anyway. The windows and doors are bad, too—you'd need new ones. Matter of fact," he went on, "to do a real job, you might as well figure on scrapping everything but framework, floors, and siding. And one more thing." He led us into the hall. "That," he said, pointing to the stairway, "shouldn't be touched."

We nodded in immediate agreement. Through all the dust and cobwebby debris, the satiny smoothness of the old wood fairly glowed. No, that certainly shouldn't be touched.

Then we ransacked the house for structural defects. In the basement, Harry swung a pick at a 12" x 12" oak beam, and made a small dent. That was all—no vibration, no give. Upstairs, we jumped on the floors. Scarce a tremor ran across them. Harry knocked chunks of plaster from walls and discovered that the old builders had constructed sturdily—they'd used 4 x 8s instead of 2 x 4s. And the roof didn't leak.

We took a friend, a builder, to see the house and watched him hunt for weak spots. Finally he said, "Well, it might be haunted, but it's built to hold more substantial souls—and for a long, long time to come. If you can get the changes made at a reasonable price—and put in a new foundation—you're likely to wind up with the most solidly comfortable house in the neighborhood."

So we bought the old farmhouse, and it became our obsession. We redesigned it, wrote specifications for it, spent sleepless nights worrying about it, and, in general, stewed over it so much that a workman finally told me, "Lady, please go away so we can build you a house!" But in the end we got what we wanted. The

pictures on page 92 tell the story. All the old windows and doors were replaced with new ones in better locations. A new porch, extending the full width of the house, is our summer living-and-dining room (bedroom for the youngsters occasionally, too). The area beneath it is a cool, hedge-enclosed, stone-paved patio, from which a Dutch door opens into a 25' x 25' game room, complete with fireplace and plywood-paneled ceiling. A quiet, inconspicuous forced-air gas furnace stands in one rear corner. Adjoining the game room are a bright, modern laundry, workshop, fruit cellar.

Today, a cross-section of the outer walls would show new, broad, cedar shiplap siding; four inches of rock wool; rock lath; and new plaster.

We achieved a large living room by removing one partition and a section of another. A ten-foot-high ceiling adds to the room's spaciousness. To break up the east wall, we built a seven-and-a-half foot chimney breast with a fireplace four feet wide.

The kitchen boasts an eleven-foot sink unit, with closets above and below, a broom and boot closet, and inlaid linoleum floor.

Our wonderful old stairway remains intact. We doubt that its banister had ever felt wax before our day here. We like to think its deep sheen came from the rubbing of generations of calloused hands (plus many a buffing from small posteriors). New banisters have a sharp, smooth shine—ours has the smoothness of velvet.

Grading and foundation planting have abolished that stark look of the exterior. The garage and breezeway help the house to sprawl. With an acre of ground, now lawned and shrubbed, and an old-fashioned flower garden bordering the drive that circles the house, our home is still simple. If there are ghosts, they surely are kindly and well-behaved. When the rain pelts down in sheets, we are snug and content in our solidly built home, and we like to feel that we are sharing a sense of well-being that was enjoyed for more than a century by our predecessors here in this old house.

Color—it's brand-new to the child

[Continued from page 51]

make fun of it. Experts caution us not to criticize. Fear of criticism, they say, and the desire to conform do more than anything else to inhibit children's natural creative instincts.

All of us respond emotionally to color—quiet blue is soothing, too much blue gives us "the blues." If we're angry, we say "that makes me see red"—because red is hot and emotional. But our adult reactions are pale compared to those of a child.

Children are much affected by their environment. Schools used to favor dark brown for halls and even for classrooms, because it is a practical color and somewhat proof against finger marks. But now that children's response to color has been studied, it's known that they can learn more easily in cheerful, bright surroundings; so most modern schools have swapped the economy of brown for the lift of lighter, brighter colors. One interesting report was made by a small school in Massachusetts. The headmaster decided to repaint, and though he assumed it would be a great extravagance, he chose white for all the woodwork and pastels for all the walls. To his surprise, the children were so enchanted with their pretty new school that they took great pride and care in keeping it clean, and the white woodwork has stood up better than the serviceable gray it replaced.

Hospitals, too, have found that children get well quicker if their bedrooms and playrooms are bright and colorful. A cardiac home for children in New York State recently redecorated, introducing circus gaiety into its wards with bright paints and fabrics—to the vast improvement

of the young patients, who were happier and quieter in merry surroundings.

These experiences should give us a few ideas about the redecorating of children's rooms at home. As we have said, children's taste in color changes as they grow older. Ideally, a child's room should not be static; but few of us can afford to repaint and redecorate every year or so. We can, however, choose one subtle, quiet color—pale blue or pale gray or pale green, for instance—and paint three walls of the child's room this color, saving the fourth wall for experimentation and frequent change-about. It's best to use water paints on this fourth wall, so that it will cost relatively little to paint it a different color every year or even more often. The child may want red this year, orange next, yellow or white or lavender the one after.

Children should have a say about colors for their rooms, but they shouldn't be permitted to decide too quickly. One mother who always consults her youngsters about fabrics and colors for their rooms, buys squares of brightly colored paper at a stationery store, tells her children to prop them up in their rooms and live with them until they know which colors they really want.

A gaudy room is as bad for a child as a dull one, and nowadays we are more likely to overdo bright colors and patterned fabrics and amusing wallpapers than to err on the side of monotony. The best child's room is sunny and lighthearted without being cute or flashy—and best of all, it is planned so that it can be changed in color and atmosphere and grow along with the child.



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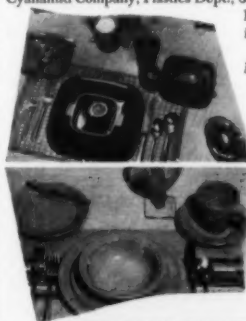
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A playhouse can be fun and useful for the whole family

A sturdy playhouse will delight any child, and may later be converted into a guest cottage, work or tool house. The average man can build a playhouse for one third the cost of one bought in knocked-down shape. Playhouses may be portable or permanent, and the illustrations show how to set the foundation for either kind, and how to construct the playhouse itself.

The foundation we suggest is made of concrete or cinder blocks. These are set at each corner and the center of each side of a rectangle 10' wide by 16' long. An additional block is put in the rectangle's very center. The top surface of each block must be level with the others; all must be set on well-tamped or solid ground. Stakes should be driven at the corners and a line stretched, to make sure of the proper horizontal.

Doubled 2 x 4s are laid all around on the blocks, even with their outside edges. Doubled 2 x 4s and center 2 x 4s are laid as shown (Fig. B), so that they bear on the center block. The floor is made of $\frac{7}{8}$ " tongue-and-groove sheathing boards, laid diagonally and well spiked into each 2 x 4 they bear on. This is a light floor, strong enough for an average load and extremely economical.

A playhouse with a ranch-type roof is probably the easiest to build. In our version (Fig. A), the front of the playhouse is 16' long and 7' high. The rear wall is 16' long and 6' high, giving a full 12" pitch toward the rear. The side walls are 10' long and pitched from a 7' to a 6' height (Fig. D). If you are building a permanent playhouse, the next step is to erect corner posts

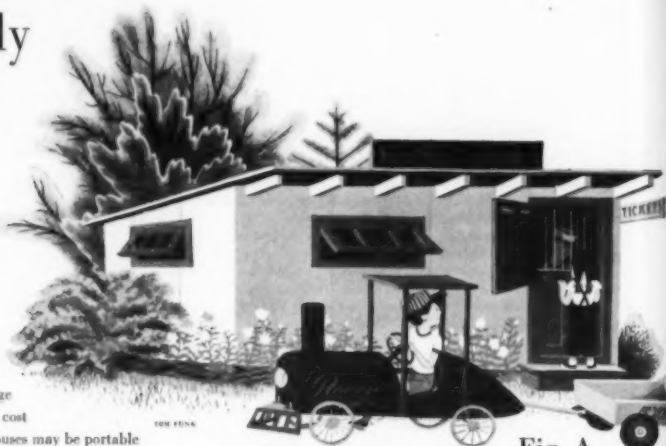


Fig. A

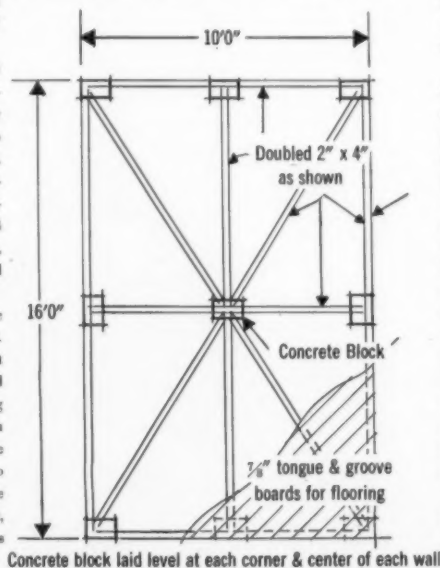
for the front wall. First, lay a "sole" along the edge of the 16' front, even with the flooring; then set 2 x 4 studs, 7' long, in a row, upright as shown, ending at a double 2 x 4, which acts as a corner post. The studs are placed 24" apart. The doorway (Fig. C) may be in the center or at either end of the wall. The rear wall is built exactly the same as the front wall, but is 12" lower, with an

opening cut out for a rear window (Fig. E). All walls should be corner braced with 1" x 6" strip.

The side walls, measuring 10' long, are constructed by laying a sole on the floor and spiking it in place, setting up 2 x 4 studs, and capping them with a doubled 2 x 4 plate. As the front wall is 7' high and the rear wall 6', mark the exact center and erect a temporary stud 6'6". Next, erect four studs on 24" centers, spike them in place, and set on the plate; then knock out the temporary stud, which has been used to indicate the proper pitch of the top of the side walls.

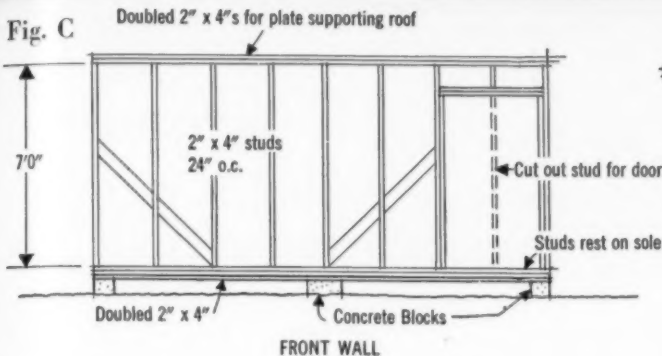
For economy, we suggest ceiling windows that swing in or out from a hinged top edge. These can be placed in the walls by making a frame for them in the studs.

The builder who wants to use plywood sheets for the walls will find 4 x 8 sheets good, and to avoid



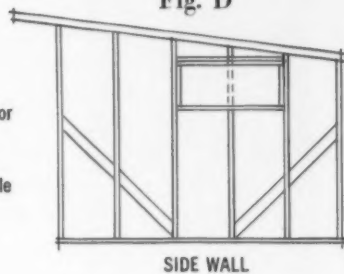
PLAN
Fig. B

Fig. C



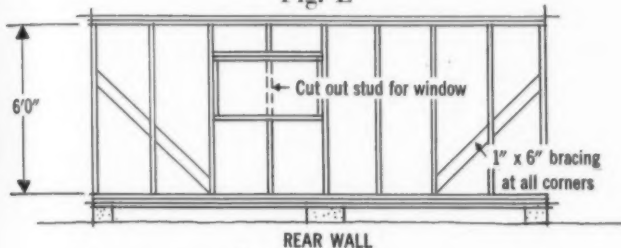
FRONT WALL

Fig. D

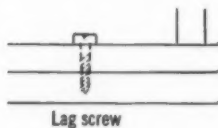
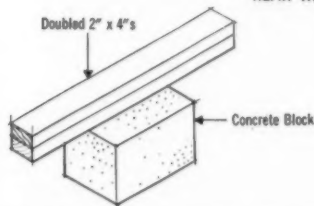


SIDE WALL

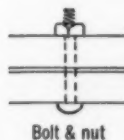
Fig. E



REAR WALL



Lag screw



Bolt & nut

the cutting, a plain board may be used at the top and notched out for roof rafters protruding beyond the face of the wall. If larger windows are desired, the middle panel of plywood may be omitted and a standard double-hung sash substituted. As a weather-wise precaution, if you use plywood sheets, a narrow strip of wood should be tacked over the joints between the sheets and at the corner joints.

For the roof, lay 2 x 4s on edge across the house from front to rear as shown (Fig. D). These roof rafters should be set on the 2" side and should protrude beyond the face of the front wall as far as the owner wishes. The rafters are sheathed with plywood or with tongue-and-groove boards. If boards are used, start sheathing at the edge of the rear wall, with the tongue up, and work up to the front edge. For a finished job, nail each board into every rafter it crosses. The cheapest type of roll roofing may be used as a cover.

One of the best types of economical exterior finish is plywood, $\frac{1}{2}$ " thick, which comes in 48" x 96" sheets. This can be worked

so the seams are more or less regular; then cover them with 4" finishing strip for an interesting pattern. Another good finish is the old board-and-batten, made by nailing plain boards vertically from top to bottom of the walls, then covering the vertical joints with light wood strip. Plywood has the advantage for an amateur builder of covering a large area of wall surface with a minimum of cutting and fitting. The best grades will stand up under all weather conditions, and two coats of paint should insure a lasting structure. When corners are fitted with corner-boards, and seams in the plywood sheets are covered with the 4" finishing strip, you will have a neat and workmanlike house.

For a few extra dollars, you can run a wire to the playhouse, in order to operate an electric heater, lights, or a small cooking grill. It's also possible to install a basin and run water to the house by hose, piping the waste out to a small dry well. The amount of use to be had from a playhouse is surprising; it's an ideal retreat for the artist, the student, or the deep reader—if the children are willing to share their house with the grownups in the family.

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*Wholesale or contracting prices, estimated. Retail prices slightly higher than the above.

Color tickles the taste buds

[Continued from page 70]

other food, they strike a false note. Never attempt to add green coloring to the purée of pea soup or red coloring to the tomato sauce. A few drops of brown coloring may be added to a sauce or gravy, if necessary.

The only time of the year when sameness of color in food is acceptable is the 17th of March—St. Patrick's Day. For this single occasion, cooks good-naturedly tolerate anything from a green cherry on the grapefruit to green whipped cream on the dessert.

The following combinations of main courses with desserts will add color and variety to March meals. Recipes have been worked out in the LIVING kitchens for dishes marked with an asterisk.

Broiled deviled fresh shad and roe*, baked stuffed potato, Harvard beets, tossed green salad with garlic dressing, and open-top apple pie.

Corned beef and cabbage*, new Bermuda potatoes, mustard pickles, and apple brown Betty with lemon sauce.

Macaroni with shrimps au gratin, grilled tomato, buttered string beans, and chocolate chiffon pie.

Roast duckling, spiced apple stuffing, fresh broccoli hollandaise, duchesse potatoes, and peppermint-stick layer cake.

Baked glazed pork butt, mashed potatoes with chives, buttered leaf spinach, and Bavarian cream with frozen strawberries.*

BROILED DEVILED FRESH SHAD AND ROE

Four Portions

- 2 pounds fresh shad
- 1 pair fresh shad roe
- 2 cups cold water
- 4 tablespoons salt
- 1 tablespoon prepared mustard
- ½ teaspoon dry mustard
- 2 tablespoons softened butter
- ½ teaspoon Worcestershire sauce
- Salad oil
- 4 tablespoons bread crumbs
- Paprika
- Chopped parsley
- Parsley sprigs
- 1 lemon

Have your fish dealer bone the shad. If he can't, have him clean and split it for broiling. Preheat broiler for 10 minutes (425° F.). Dip boned fish and shad roe in 2 cups cold water, to which salt has been added. Let fish and roe remain in salt water 5 minutes—no longer. Wipe dry. Combine prepared mustard, dry mustard, softened butter, Worcestershire sauce, and spread mixture on cut side of fish—not on the roe. Brush roe with salad oil. Sprinkle fish with bread crumbs; leave shad roe as is. Dust both fish and roe with paprika. Place fish, skin side down, and roe on a greased broiling pan. Place broiling pan about 4 inches below flame. Broil 10 to 12 minutes, or until fish is well browned. Do not turn fish during cooking. Turn shad roe after first 5 minutes, to brown on both sides. Remove carefully with a large spatula onto serving plates. Cut fish and roe into 4 portions. Sprinkle with chopped parsley. Garnish with parsley sprigs and wedges of lemon. Substitutes: mackerel for shad; frozen shad roe for fresh shad roe; plain butter or margarine instead of mustard-and-butter mixture.

CORNEBEEF AND CABBAGE

Eight Portions

- 4 pounds corned beef brisket
- 1 medium-size head of cabbage
- ¾ cup brown sugar
- (if brown crust desired)

Soak beef 2 hours in cold water. Pour off water when ready to cook. Wipe meat with damp cloth. Cover with cold water. Bring to a boil slowly. Reduce flame so that liquid barely simmers. Plan on 4 hours' cooking time. Remove scum and fat from time to time. Replace water if necessary. To test for tenderness: you should be able to insert a two-pronged kitchen fork and withdraw it easily. Fifteen minutes before cooking is completed, cut cabbage into 8 wedges. Place in cooking liquid. Cover pot with lid, and simmer 12 to 15 minutes, or until cabbage is barely tender. Remove cabbage carefully with spatula. To slice meat: place on cutting board; hold meat firm with kitchen fork placed near end to

be cut; cut off excess fat from corned beef; slice meat across the grain. Or, if brown crust on meat is desired, place cooked corned beef fat side up in an open roasting pan, and rub brown sugar into fat. Bake in a moderate oven (375° F.) until brown—approximately ¾ hour. Substitutes: corned beef rump for brisket; fresh beef brisket instead of corned beef. No soaking is required for fresh meat.

BAVARIAN CREAM WITH FROZEN STRAWBERRIES

Six Portions

- 1 tablespoon unflavored gelatin
- ¼ cup cold water
- 2 slightly beaten egg yolks (save whites)
- 1 cup milk
- ½ cup granulated sugar
- ¼ teaspoon salt
- 2 egg whites
- 3 tablespoons granulated sugar
- 1 cup heavy cream
- ½ teaspoon vanilla extract
- 1 box frozen diced strawberries

Soak gelatin in cold water. In top of double boiler mix well egg yolks, milk, sugar, and salt. Cook over bottom part of double boiler, with water simmering, until mixture thickens slightly. Stir constantly. Remove from flame when mixture is no longer thin and coats the back of a spoon. Add softened gelatin. Stir until gelatin is dissolved. Cool at room temperature for ½ hour. Place in icebox until mixture starts to jell around edge of container. Beat egg whites until stiff. Add sugar gradually to egg whites, while beating. Fold egg whites into milk mixture. Beat cream until thick; add vanilla. Fold whipped cream into mixture. Rinse in cold water 1 large gelatin mold or 6 individual custard cups. Turn mixture into wet molds. Return it to icebox to become firm. When it is ready to serve, unmold by placing in pan of warm water for a few seconds; then run a paring knife around the top of dessert and invert onto dish. Spoon thawed strawberries around dessert. Substitutes: frozen raspberries or peaches.

Tested in the LIVING For Young Homemakers' kitchens.

LEFTOVER

MEATS AND POULTRY

Charted Cooking No. 2

NAME OF DISH	QUANTITY NEEDED FOR 4 SERVINGS	POINTERS
Cold cuts	8 slices, each as large as sliced bread, $\frac{1}{4}$ inch thick, or equivalent in smaller slices	Trim charred ends of roasts. Stretch portions with prepared meats or cheese. Use salads, pickles, relishes.
Hash	2 cups chopped very fine with knife, not ground	Combine with same amount of potatoes. May be browned in a pan, baked, or made au gratin.
Croquettes	2 cups cut into tiny cubes, 1 cup very thick white sauce	Combine with sauce. Stretch with mushrooms if necessary. Cool, shape, bread, and fry.
Loaves	$1\frac{1}{2}$ cups chopped fine or ground	Combine with 1 cup white bread crumbs. Flavor with tomatoes, pepper, and onions.
Casseroles	$1\frac{1}{2}$ to 2 cups in small slices, 3 cups of stretcher	Bake with alternate layers of rice, spaghetti, or macaroni. Top with grated cheese and bread crumbs. Spicy sauces.
Biscuit roll	$1\frac{1}{2}$ cups chopped or ground, $\frac{1}{4}$ cup thick brown sauce	Spread on biscuit-dough rectangle. Roll up. Fasten ends. Bake and slice.
Turnovers	$1\frac{1}{2}$ cups chopped or ground, $\frac{1}{4}$ cup thick brown or white sauce	Spread on 6-inch pie-dough squares. Fold into triangles. Bake. Serve very hot.
Soufflés	2 cups ground. Use ham only	Combine with thick white sauce and egg yolks. Fold in beaten whites. Bake. Serve immediately.
Stuffed green peppers or tomatoes	1 cup ground, plus 2 cups rice	Combine with bread crumbs, onions, tomatoes as stuffing. Top with cheese. Bake.
Curries	$1\frac{1}{2}$ to 2 cups cut into $\frac{1}{2}$ -inch cubes or taken from stews	Combine with brown or white sauce and curry powder to taste. With rice and chutney.
Shortcakes	$\frac{1}{2}$ to 2 cups cut into slices 2 inches square or taken from stews	Combine with white sauce. Spoon meat between and over split biscuits.
Pies	2 cups meat cut into large cubes	Combine with 2 cups vegetables and 1 cup sauce. Cover with pie dough, biscuit dough, or mashed potatoes.
Deviled	8 slices, each as large as sliced bread, $\frac{1}{4}$ inch thick	Spread with prepared and dry mustard, sprinkle with bread crumbs. Broil. Devil sauce.
À la king	2 cups $\frac{1}{2}$ -inch cubes or taken from stew	Add white sauce, cream, red and green peppers, mushrooms, and sherry. With rice or noodles.
Hot sandwiches	Slice meat thin. Enough to cover 4 slices of bread	Sandwiches open or closed. Gravy very hot.
Salad sandwiches	2 cups chopped fine or ground	Mix with mayonnaise or Russian dressing, highly seasoned.
Chef's salad	1 cup cut into thin matchstick strips	Use as garnish with large salad bowl. Add cheese cut like meat. French or Roquefort dressing.

If you want to save money on food, prepare more than you need for a meal. Then you will have leftovers. And any experienced cook knows that leftovers can be stretched into money savers. The stretchers may be rice, macaroni, potatoes, beans, or other substantial foods that make hearty eating, or they may be sauces with piquante, lively flavors. Restaurant cooks know that some dishes concocted from leftovers, like corned-beef hash and chicken croquettes, are often more popular than the original dishes.

When you buy meat, be sure the butcher gives you all the fat. It can be rendered and used for frying. After roasting meat, don't throw away the pan drippings; they contain not only vitamins from the roast, but its concentrated flavor. They are good in sauces for leftover casseroles. Stock made from the cooked ham bone, the hard root of a tongue, the carcass of a fowl adds flavor to fresh, satisfying soups.

Leftovers kept in your icebox or home freezer should be in containers with tight lids, or wrapped well in wax paper or aluminum foil. This will prevent evaporation and loss of flavor. The point to remember in using leftovers is that flavor has been taken away; therefore, flavor must be restored. Use onions, garlic, bottled meat sauces, Worcestershire sauce, bouillon cubes, paste, spices, or herbs. These seasonings are worthless if they are merely added; just tossing them in won't help. They must be blended slowly and carefully so that the leftover is not last night's dinner repeated, but a new and savory dish.

See chart for a variety of ways to use left-over beef, corned beef, veal, pork, ham, or poultry.

can you name
another
invention

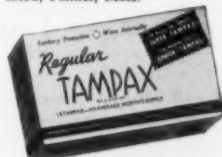


that has helped
women so much?

THINK HARD! The last few years have brought forth many scientific devices to make women's lives easier and happier... but how many of these inventions have been *actually* as important as the Tampax method for monthly protection? How many are so useful *every* month the year round? And how many of them apply to *all* classes of women—married or single, richer or poorer, flying the airlines or sitting at home?

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THERE'S METHOD IN

House painting

You need a clear day, good brushes, quality
paint, and a house that you've
scrubbed down and prepared for its beauty treatment

All the recognized authorities on exterior house painting agree that spring is the best time of year for this work. The reason is that a successful painting job must be done when the weather is neither too cold nor too hot. Freezing temperatures prevent the proper setting of paint, and hot suns cause fresh paint to "alligator," or bake on the surface instead of setting through thoroughly and slowly.

The same authorities agree that proper preparation of the surface is essential to a good and lasting job. More paint has been wasted by applying it over a dirty surface than the average person would believe. The usual procedure followed by a careless painter, interested only in covering a surface and presenting his bill, is to wipe or brush off the wall, make a few passes with a putty knife to remove the more obvious loose paint scales, and then begin to paint with a minimum of brushing in and working. Paint applied over a dirty surface has no bond with the wall; the thin coat of dirt between them prevents the paint's adhering properly.

A lasting job of exterior painting can be done only after the surface has been washed with soap and water and rinsed off; after it has been scraped to remove all loose particles, boils, and ridges; after it has been sanded to smooth out rough areas; and after there have been three or four days of good, clear, dry weather. These items constitute proper preparation.

There has been considerable controversy about paint itself, and you can find formulas for making your own paint (at great saving) everywhere. The honest fact is that no self-styled paint wizard can hope to equal the efforts of the research departments of any of our large paint manufacturers. When you buy or insist upon the use of paint made by a reputable firm, and it is used in strict accordance with the instructions on the container, you may be confident that you are on the right track.

The actual application of the paint has been the subject of still more controversy; some claiming that a spraying job is better and others that a brushing



A WOBBLY LADDER WON'T DO; buy or borrow an extension ladder that will easily reach to the top of your house



THIS CORNER HOUSE is now as sparkling as its neighbors. Although it had not been painted in five years, it needed only a one-coat application over a scrupulously clean and bone-dry surface. Each spring, it's washed from foundation to chimney

job is. The truth is that spraying is excellent for furniture and perhaps for interior work; but for exteriors we believe that nothing equals the hand-brushed job, where the paint is slapped on the wall and kneaded back and forth into the surface.

Painting should start at the top of a wall and be carried across the entire length. This produces better results than if you do a six-foot section from top to bottom and then move along to another section. The thickness of the coat is quite unimportant; the main thing is to brush out the paint and work it in. Drop cloths should be used to prevent spattering, and paint should be removed immediately from glass and other places where it has fallen. If you wait for it to dry and then scrape it off, you'll have double the trouble.

Usually, one good four-inch and one good two-inch brush are the requirements for a house-painting job. After they have been used, the paint should be worked out and the brushes hung in a can of linseed oil or turpentine. Good brushes are an investment and, when properly cared for, will last for years. Cheap brushes will shed bristles continually, produce streaky work, and be a constant source of irritation.

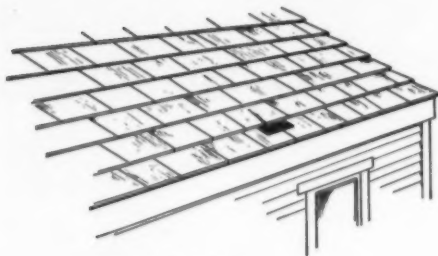
House painting has its hazards because of weather. Check weather reports carefully in order to choose a clear day. Morning is the time to start, so that the paint has a chance to get an initial set before

the evening dampness. A swarm of insects on a fresh coat of paint may seem like a calamity; but if you wait until the paint dries, and the insects dry with it, they can be brushed or washed off without any damage to the paint and with practically no effort.

One of the refinements in painting given meticulous attention by the experienced craftsman, usually skipped over by the careless painter, and unknown to the amateur is that of stripping. This means that shutters on the house should be removed; vines should be lifted off the wall; lights should be loosened and the plates pulled away from the wall; nails, screw eyes, and hooks should be removed—and a clean, plain surface made ready for the brush. A bit of trouble, perhaps, but the right way to do the job. Another item to attend to is that of calking. If you see an open crack between two boards, a gap between window frame and wall, or any other crevice where weather and rain could penetrate into the house wall, it should be calked with a compound or filled with pure linseed-oil putty. Allow it to set before you paint.

Almost all paint jobs, except the very worst, look alike when they are first finished, but in a few months the value of a workmanlike operation will begin to show to advantage. The extra day required to prepare the house is time well spent, and the results actually make a careful and thorough job the most economical.

ROOF REPAIRS



BY DOUGLAS TUOMEY

The roof of a house is the most costly item in the entire structure, because of the complicated frame construction and the need for a covering that will endure. Professional roof repairs are the most expensive of all house maintenance items. The damaged areas are difficult to reach, and properly repairing serious damage requires special materials and quite a bit of labor. However, the average roof repair actually can be done by any active householder if he knows how to go about the work.

Ninety-five per cent of all the houses in this country are roofed with wood or composition shingles, both of which are subject to certain defects after years of exposure to the elements, but either of which the amateur can repair.

The bottom edge of several shingles of a wood-shingled roof may show signs of curling. This will become apparent during dry spells; after a continued rain, the shingles will be flat again. One flat-head nail, driven into the corner of a shingle while it is wet, will keep it in proper place indefinitely.

A shingle may be found with a split running all the way through. The proper way to repair this is to cut a piece of tin the size of the shingle and slip it underneath. This is a repair job that should last ten years. If tin is not available, a piece of tar paper is almost as good. To rip out the defective shingle might break or split several others, and there is no real necessity for risking this.

With composition shingles, you may find that one or more of them start to curl after a particularly hot, dry summer; or that several of them have been lifted up after a wind storm of hurricane proportions. In either case, there is not much to worry about, because asphalt and composition shingles are usually laid over a tar-paper sheathing and standard wood sheathing boards. But if the appearance bothers you, it is possible to make the roof shipshape again by laying a patch of roof cement under the raised shingles and pressing them down flat. Nailing is not recommended for composition shingles, because they are laid in one thickness only. The standard wood-shingle job calls for a double or triple lap, which permits nails to be used safely. However, the fewer nails driven into any roof, the better.

Most of the roof troubles in the average house do not develop in the large shingled area covered by wood or composition units. The most serious breakdowns occur where a dormer window, a chimney, a vent stack or pipe, or other part of the house breaks through the large expanse of roof covering. In good building practice, the breaks made in a roof by a dormer window or chimney are protected by what is known as a flashing. (In the sketch shown opposite, the locations of the average flashings will be seen.) These are metal shields, so installed as to shed rain or melting snow away from the break in the

roof surface. Nine times out of ten a roof leak may be traced to a rusted-out flashing. The best houses have copper or brass flashings; the cheapest have plain tin, galvanized iron, or even heavy, tarred felt flashings.

If the flashings are made of anything except brass or copper, it is essential that they be inspected regularly and repaired if necessary. A coat of asphalt or roof cement will actually keep a felt or tar-paper flashing going for twenty years, in spite of the possibility that the flashing was poor at the outset.

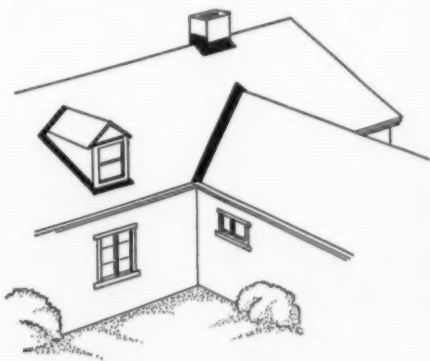
Where a roof changes direction, as in the "L" or "U" shaped houses so popular today, a valley flashing is necessary at the point where the direction changes. This is a favorite spot for snow to lie or for a mass of leaves to bed down. Constant dampness follows, and a rapid failure of any but the best flashing material occurs. The obvious remedy is to keep the roof valleys clear and the flashings well protected with heavy paint or roof cement.

Roof leaks are often blamed on the shingles when the gutters or downspouts are really at fault. All well-built houses have gutters along the lower roof edges, or eaves. When these are filled with leaves and small twigs, they will overflow and water will cascade down the face of the wall. The

downspouts or leaders from the gutters will become clogged with leaves and small branches, or sometimes even with a bird's nest, and will not carry away the gutter water, causing it to back up into the leader. Installation of a wire basket strainer at the top of the leader will usually eliminate this difficulty, and cleaning out the gutters in the spring will usually make them ready to handle seasonal rains.

While the wood shingles in general use today are far better than any wood shingles seen before, and the composition shingles on the market are superior to any hitherto devised, they must be helped to do their job. The homeowner who will devote a few hours to roof inspection and minor repairs will benefit tremendously by the effort.

A final word about roof repairing or inspecting: Climbing about on a roof can be dangerous, so never venture on one without taking precautions. A wet roof is perilous to work on. Rubber-soled shoes should be worn, and a safety line should be arranged from chimney or window. The ladder should be firmly placed. Tools should be hung from your belt and within easy reach. Above all else, never stand upright on a roof; move around on your hands and knees. Follow these rules, and you will be able to work in safety.



Color is color because of light

[Continued from page 39]

and conversing area of the room.

Local lighting from four table lamps is directed downward to include parts of chairs and sofas against the lighted pool of the cabbage-red carpet. To add sparkle, a light is included in a hanging double vase, illuminating the leaves and flowers.

When the room is filled with guests at a large party, additional 150-watt PAR 38 spot bulbs can be turned on to add the gaiety of warm light reflected from the red ceiling. One of these is included in the hanging-vase arrangement; another is placed on the window counter; and a third is concealed in the top of the cabinet piece. Thus lighted areas below eye level are provided to make the room cozy for a few intimate friends; while overhead lighted areas are available to make the room formal for a large gathering.

In the traditional apartment we wanted to create a dark, quiet atmosphere to dramatize the elegance of mahogany furniture. So, although the room is not large, six separate pools of light are made by using small black businesslike theatrical units, mounted honestly but inconspicuously, against the dark ceiling. These units adjust to make large or small pools of light, in varying positions, on the furniture, on the cups against the wall, at the arm of a reading chair, on the writing leaf of the secretary, and on the flowers and the large, red woven rug. They are filtered to very light tints, mostly pink for reading areas, and to pale blue to freshen a flower arrangement.

Two more of these units (there are three in the room) fit neatly behind the draperies and throw a soft glow of light across the folds of the lace curtains and make two more pools of light on the warm parquet floor.

Four porcelain-figurine table lamps are equipped with indirect spotlights angled to add a little overhead illumination far as large a group as this intimate apartment can comfortably contain.

There is a distinction between light intensity and brightness. Intensity is the measure of quantity of light (foot-candles) falling on

any material, while brightness is the light per square inch (foot-lamberts) that is emitted from the material.

It is the composition of the light in a room—such as light spread over walls or curtains, together with brighter pools of light from lamps—that determines the quality of light.

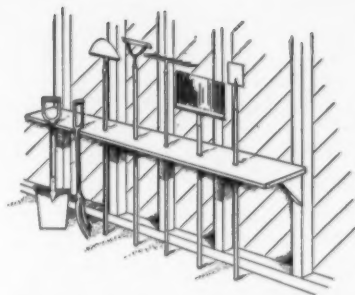
In our homes, the relative intensity of various areas can either focus or distract our attention. A successful and beautiful room has only one focus, supplemented by a series of delightful distractions or subsidiary focuses. An example of this is the dining-room table, which should be the light center of attraction. And in the kitchen, where more time is spent than in many living rooms, it is important to make the work areas, such as stove and sink, brighter than other parts of the room.

By controlling and organizing your light, it is possible to have light where you want and need it, when you want and need it, and to make the light vanish when it is not desired. It is also possible to subdue or brighten the colors in your home and make a flattering setting for your family and friends by using the proper lights.

150 IDEAS

FOR THE HOMES OF
YOUNG MR. AND MRS.

For those who are going to be married this June, for those who were married Junes ago and will be celebrating anniversaries, gifts are featured in the big APRIL ISSUE of LIVING For Young Homemakers. It will be on sale at your newsstands April 1st.

SHARP TOOLS MAKE
OUTDOOR WORK EASY

Nature has so unkindly arranged things that the golf, tennis, boating, and swimming season coincides with the season for weeds to sprout, grass to spring up in tufts, and shrubbery to burgeon unemptily.

However, the man who takes care of his own place, as most of us do today, can do all the work necessary on the average 100-by-200-foot property if his tools are sharp and he has acquired a few tricks of the ground-keeper's trade. It will take him between a half and a full day, or two hours every evening for perhaps a week. If his tools are dull and he has never bothered to learn any of those tricks, the work may take two days—and the grounds will look little better. Well-done outdoor work not only makes your place look spruce, but will further repay you by lasting. The effect of poor work is temporary; it seems to vanish almost at once.

Whether outdoor work is drudgery or a pleasure depends on the condition of your tools. Using a sharp, well-cared-for implement can itself be satisfying, and the effects you achieve can be spectacular.

Anyone can sharpen a lawn mower. Place it on a table, for convenience, and with a fine, eight-inch file, sharpen the edges of the revolving blades. Just a few passes will make them keen. Once a year remove the wheels and smear the cogs with Vaseline. Use the same file to sharpen your half-moon-shaped turf edger and your weed scraper. The sharper the edger is, the easier the work and the cleaner the edge; a dull edger merely crumbles the turf. A sharp scraper shaves weeds like magic;

a dull one lays them flat. Sharp-edged shovel and spade sink into the ground at the first pressure of your foot—no pounding and pushing required. Dull grass-trimming shears chew instead of slice. Sharpen them, too, with the file.

The two marks of a neat-looking place are a well-cut lawn and sharp, neat turf edges along roads and paths. Well-weeded roads are next in importance; trimmed shrubbery is last.

Here are some tips:

A lawn cut from side to side looks like velvet. Cut from front to back, it shows cutting lines and is not so good-looking.

To make a straight edge of turf along a road, drive two stakes at the ends of the line you wish to follow, stretch a cord between them, and then slice the turf carefully along the cord.

Rake a road from side to side, not lengthwise—the former method produces a smooth-looking road, and the latter makes a series of long scratches.

It will probably take you two hours to put your gardening tools in shape; after that they'll be easy to keep prime. The next important thing is to house them properly. One of the simplest and best arrangements is a shelf on the garage wall, about two and a half feet high, with holes in which tools can be set, handles down. This also makes a handy place for work gloves, trowels, stakes, and other small articles. You'll admire the tidiness and be thankful for the convenience of having your yard paraphernalia all together. Also, the tools will stay sharp longer, even last longer, if they are stored with proper care when you have finished with them.

YOUR GUIDE TO THIS ISSUE

The following items appear in special features in this issue of **LIVING For Young Homemakers**. All prices are approximate and subject to change. Write to us for the nearest store in your area.

FRUIT SHADES AND DRAMATIC LIGHTING

Pages 40-41

Wood pieces:

Butler's tray	\$49.00
Nest of tables	\$37.00
Coffee table	\$37.00
Side chair (upholstered)	\$32.00
Loveseat—Ludlow Upholstering Co. (upholstered)	\$185.00
Radio benches—B. T. Crump Company (each)	\$5.50
Jen braided rug—Sullivan Carpet Company, 6x9	\$39.50
24"x12" (each)	\$4.50
Wallpaper (per roll)	\$2.15
Lamps—L. J. McCullough (each)	\$17.50
Water colors by Marianna—F. A. R. Gallery (each, framed)	\$5.00
Crackleware pitcher and bowl—Rydel-Bevelacqua Associates	\$91.00
Silver coffee set—Benedict Period Plate	\$91.00
China inkwell (imported)—Alfred Orlik, Inc.	
Tall wastebasket—Herman Kashins	
Portuguese pottery box—Mottahedeh	
Demitasse cups and saucers—Josiah Wedgwood & Sons	
18th-century wire basket—Reed and Stevenson	

COLOR FROM THE VEGETABLE GARDEN

Pages 42-43

Ashcraft wood pieces:

Cocktail table	\$37.00
Utility chest	\$56.50
Bookcase	\$33.00
Nylon-marquette curtains—Caneos	\$6.00
Curtains, Inc. (per pr.)	\$6.00
Hanging wall flower lamp—Ludlin Lighting, Inc.	\$25.00
Tall-column lamp—Potters of Wall Street	\$35.00
Ceramic accessories designed by Gant—Batra Trading Company	
Ceramic sheep—Engle Studios	
Lettuce-leaf plates—Martin Freeman Co.	
Tall mugs designed by Schieff, wood board tray—America House	

Tumble-Twist rug—Lord & Taylor	
Color-Scheme paints:	
Lettuce green (per gal.)\$4.30
Red cabbage (per gal.)\$5.25

COLOR IN A DOWN- TO-EARTH SCHEME

Pages 44-45

Mark Dowler chairs (each)	\$59.00
Duo-Divan—The Englander Company	\$79.50
Venetian blinds—Carey-McCall Co. (each)	\$4.95
Tall white-and-gold lamp	\$25.00
Black Grecian lamp	\$17.50
Both from Lumiere Mfg. Company	
Brass French reproduction wall clock—Mottahedeh	\$60.00
Portrait bell Caligula—Metropolitan Museum of Art	
Black shadow boxes—James A. Watson	
Packaged wall mirror—Maria Folino Weld, 43 Riverside St., Watertown 72, Massachusetts	
Paper for console top—Stevens-Nelson Paper Corporation	
Brass baroque candelabra sconces—Art Colony Industries, Inc. (per pair)	\$28.00
Rare books and portfolios—Brentano's	
Drapery hardware—Gould-Mercereau Co.	
Colorizer brown paint (per gallon)	\$6.20

CONTEMPORARY BUT NOT COSTLY

Pages 52-53

Living-room wood pieces:

Triangle-shaped corner table	\$99.50
Side chairs (set of six, upholstered)	\$39.50
Upholstery fabric on sofa—Columbia (per yd.)	\$19.50
Drapery fabric (per yd.)	\$5.95
Goose-neck lamp (on desk)	\$3.00
China (per five-piece place setting)	\$16.95
Flatware (per fifty-piece set)	\$15.95
Glassware—Rock Sharpe crystal (per doz.)	\$99.50

Bedroom wood pieces:

Bedfellows' headboard	\$39.50
Side stands (each)	\$29.50
Wardrobe dresser (each)	\$125.00
Wood-framed mirror	\$32.50
Armchair (upholstered)	\$37.50
Wallpaper (per roll)	\$5.10
Carpeting (per sq. yd.)	\$3.95
Brass goose-neck lamp (each)	\$11.95
Lamps (on dressers, each)	\$15.50
Small ivory radio—Philco Corporation	

TRADITIONAL BUT NOT TRITE

Pages 54-55

Living-room pine pieces:

Water bench	\$82.00
Lamp table	\$52.00
Table (between chairs)	\$36.00
Buffet	\$140.00
Corner cabinet	\$150.00
Extension dining table	\$90.00
Side chairs (each)	\$25.00
Open-arm chairs (each)	\$31.00
Sofa and upholstered chairs—Shaw Manufacturing Company	
Large hooked rug—A. Leon Capel	\$67.50

Bedroom pine pieces:

Single beds (each)	\$40.00
Desk-chest	\$90.00
Night tables (each)	\$27.00
Dresser base	\$93.00
Brass lamp, red shade	\$8.95
White milk-glass lamp	\$16.50
Brass desk lamp	\$13.75

LIVE HIGH ON A LOW BUDGET

Pages 56-59

Living room:

Cocktail chairs (upholstered, each)	\$59.50
End tables (each)	\$27.50
Small knee tables (at dining table, each)	\$15.00
Welshed benches—Pascoe-New York, Inc. (each)	\$24.00
Brown satin on sofa—Burlington Mills (per yd.)	\$1.98
Rugs, 9x12 (each)	\$39.95
Brackets for hanging lamps (each)	\$1.25
White pleated lampshades—Bonnie's (each)	\$5.00
On bookcase	
Crackle-glass lamp—L. Rosenfeld	\$35.00
Calendar clock — Phinney-Walker	\$9.95
Plastic decorative leaves — Decor Leaves	

Bedroom:

Two small chests—Bandy & Co., Inc. (each)	\$7.50
Drapery fabric, Fenster (per yd.)	\$1.95
Prints—Artifax, Inc. (framed)	\$3.95
Double pin-up lamp—General Lighting Co.	\$32.00

WITH IDEAS AND ELBOW GREASE

Pages 62-67

Bench and bolster fabric—Schumacher	
Kitchen range and oven—Thermodyne Range	
Kitchen utensils—Revere Ware	
Kitchen woodwork—U. S. Plywood's Weldtex	
Bathroom fixtures—Crane Company	
Bathroom wallpaper—Birge Company	
Kitchen and bathroom flooring—Armstrong Asphalt Tile	
Hardware by Schlage	
Glass by Libby Owens Ford	
Heating wall panels by Panelray	

COLOR TICKLES THE TASTE BUDS

Pages 70-71

Springtime china (per place setting)	\$4.95
Glassware (each)	\$1.10
Sterling flatware (per six-piece place setting, with tax)	\$26.00
Wrought-iron candlesticks, green glass decanter—Swedish Handicrafts	
Pure linen cloth and matching napkins—John Matouk & Company	
Black side chairs—Hitchcock Chair Co. (each)	\$39.95

COLOR ADDS LUXURY TO YOUR BATHROOM

Pages 74-75

(Left-hand page)

Ming-green bathroom fixtures—American-Standard

Multi-tone spatter flooring—Sanitile Welded Vinyl Flooring

Glencraft New England Village wall paper—Imperial Color and Paper Corp. (per roll)\$3.00

Cavalier shower curtain and drapery set—Ames Mfg. Co. (per set) \$13.90

Green Spray Empress towels—Canon

Detecto folding scale—Detecto Scales, Inc.

Vanity bench—Conant Ball Co. (Right-hand page, upper sketch)

Sultan bathroom fixtures—Crane Co. Ceramic wall tiles, Harmonitone line, Tile Council of America Members

Koroseal Crystalline tile floorings—Shoane-Balson Corporation

Luxor towels in Nutmeg—Martex

Fruits and Flowers plastic shower curtain—Koroseal (per yd.)\$6.00

Corralux plastic partition—Devices, Inc.

(Right-hand page, lower sketch)

Bathroom fixtures—Kohler Company

Napla-Tile wall tiles—Luxtex by Monsanto Chemical Company

Plastic floor tiles—Flor-Ever Vinylite

Rosensick plastic shower curtain and drapery—Koroseal

Bing Cherry towels—Fieldcrest Mills Dor-O-Matic wall hamper—Pearl-Wick

Cotton rug—Callaway Mills

Color in your garden

[Continued from page 78]

VERY TALL

NAME	COLOR	HEIGHT
Cosmos	White, pink, orange, or crimson	Tallest, 6'-8'; others 3'-4'
Flowering tobacco (<i>Nicotiana glauca</i>)	White	5'-6'
Hollyhock	Various colors (really a biennial, but better sow new seeds each spring)	4'-10'

Perennials

LOW, FOR FRONT EDGING

NAME	COLOR	HEIGHT
Rock cress (<i>Arabis</i>)	White	6"-9"
Aubrieta	Pinks and lavender	6"
Dwarf bellflower	Blue or white	8"-12"
(<i>Campanula carpatica</i>)		
Pinks (<i>Dianthus Allwoodii</i> , <i>D. planarialis</i>)	Reds and pinks, often combined with white	6"-12"
Primrose (<i>Polyantha</i>)	Many color combinations	6"-10"
	<i>Fulgaria</i> type, chiefly yellow	4'-6"

MEDIUM HEIGHT

Pyrethrum	White, lilac, crimson	2'
Chinese delphinium	Blue or white	2'
Sweet William	Various colors	1½'
Eupatorium (<i>Coccoloba</i>)	Blue	2'
Geum	Yellow or scarlet	2'
Blue flax (<i>Linum perenne</i>)	Blue	1½'
Phlox Miss Lingard	White	1½'
Scabiosa	Blue	1½'-2'

TALL

Columbine hybrids	Many colors	2'-3'
Bellflower (<i>Campanula persicifolia</i>)	Blue	3'
Shasta daisy	White	2'-3'
Cimicifuga simplex	White	2½'-3'
Coreopsis (hardy)	Yellow	2½'
Bleeding-heart	Pink	2'-3'
Chrysanthemum	Many types and colors	2'-4'
Day lily	Many varieties and colors	2'-4'
Baby's-breath	White	2½'
Iris	Many varieties and colors	2'-4'
Penny	Many colors	2'-3½'
Garden phlox (<i>Phlox paniculata</i>)	Many colors	2'-4'
Sage (<i>Salvia farinacea</i>)	Blue	2'-3'
Veronica longifolia	Violet	3'

VERY TALL

<i>Aechmea italica</i>	Blue	3'-5'
Hardy asters	Pinks, blues, purples	4'-6'
Bellflower (<i>Campanula lactiflora</i>)	Light blue	3'-6'
Delphinium	Various colors	4'-8'
Gay-feather (<i>Liatris</i>)	Purplish	4'-5'

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Grand

TWO-OVEN
 GAS RANGES

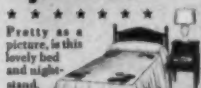
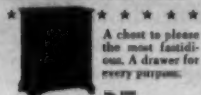


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How to succeed with roses

[Continued from page 81]

line all canes that have bloomed, as soon as their blossoms have faded. New canes from the roots will quickly replace the old ones and flower the following season.

If you have space for a single rose of shrublike character, growing four feet or so high and somewhat broader, by all means get the old-fashioned Harrison's Yellow. You'll be delighted with its luxurious growth and early-summer display of small butter-yellow blossoms. Once started, it needs practically no pruning or other care, and is very long-lived. Also, it stands up by itself like a regular sturdy shrub.

In a formal rose garden, with the plants in special beds all their own, the hybrid teas and dwarf polyanthas are the ones to plant. The former are of the traditional garden-rose type, growing from two to three feet tall, according to variety. The latter, somewhat lower and more bushy, bear large numbers of smaller flowers, need less care, and often live longer.

Of the hundreds of hybrid-tea varieties on the market, here is a baker's dozen of acknowledged leaders; all of them are double and fragrant. Signora, orange to salmon. Dickson's Red, glowing scarlet red. McGredy's Sunset, orange and scarlet tints. Rome Glory, rich medium red, very large. Crimson Glory, deep crimson. Mrs. Miniver, showy cardinal red. Etoile de Hollande, bright red, semi-double. Mrs. Pierre S. DuPont, deep golden yellow. Mrs. Sam McGredy, copper-scarlet-orange. President Herbert Hoover, two-tone maroon and orange. Radiance, cameo pink. Red Radiance, clear, even red. Soeur Therèse, daffodil yellow. Space these varieties eighteen to twenty-four inches apart.

Dwarf polyanthas are excellent, too, especially these varieties: Chastillon, clear pink. Gloria Mundi, orange scarlet. Brilliant Echo, rose pink. Else Poulsen, soft pink. Eblouissant, dark red. Miss Edith Cavell, clear, even red. Yvonne Rabier, white. Ideal, dark red. Marie Pavie, white, fragrant. Space about fifteen inches apart.

For more general use around the grounds, as in the foreground

of shrubby borders or wherever a small, striking mass of bloom is wanted, the cluster-flowering, rugged, and easily grown floribunda roses are excellent. They are also moderately tall and need no supports. Tested and approved varieties include: Baby Château, velvety dark red, semi-double. Else Poulsen, rose pink, single. Grüss an Aachen, flesh pink and salmon, double. Pinocchio, soft pink, fragrant. Betty Prior, shell pink. World's Fair, bright cherry red, becoming darker. Rochester, warm yellow tones. Summer Snow, white, faintly fragrant. If used in beds, space floribundas about twenty-four inches apart.

All kinds of roses can be planted in early spring or autumn; the argument as to which season is better will probably never be settled. Buy your plants only from first-class growers who offer field-grown, two-year-old plants (shun low-priced "bargains" as you would the plague!). When they arrive, open the package at once to admit air, but don't disturb the packing around the roots unless it is dry; in that case, remove the plants immediately and stand them in a pail of water for twenty-four hours. Never expose the roots to the drying effects of sun or wind, even for a few minutes. During the planting operation, keep a piece of wet, heavy cloth over them, removing only one plant at a time as you are ready to set it in place.

Dig each hole ample wide, to accommodate all the roots without doubling them up, and deep enough so that, when the planting is finished, the prominent lump low down on the main "trunk" is between one and two inches below the surface (this lump marks where the flowering variety was joined to the stronger root portion by a grafting process known as "budding"). Scrape the loose soil in the bottom of the hole into a firm mound a few inches high, cut off any broken root parts, set the plant squarely on top of the mound, and spread the roots evenly in all directions so that they slope downward. Then, while you hold the plant in position, fill in about six inches of soil and

press it down firmly with your foot around the plant. If the soil is somewhat dry, the next step is to water it heavily. When all the water has soaked in, fill in enough soil to bring the final level, after you have firmed it down again by foot, to that of the immediately surrounding ground.

The last step is to prune back all the stems on your roses about one third. Make each pruning cut not more than one-quarter inch above a new growth bud, which will show as a small, dark lump on the side of the stem. If possible, choose a bud that faces away from the center of the plant, so that as it develops into a strong shoot, its direction will be outward, thus tending to make the plant broad and open, rather than narrow and too dense.

If you have been conscientious in preparing the planting soil, your roses are not likely to need further feeding during their first growing season. Late in the fall, though, it will be a good idea to top-dress the bed with a couple of inches of barnyard manure that is old and very dark, so that the plants may make a strong start in the spring. Each year thereafter, give them additional nourishment in April, early June, and late August by spreading a handful of general fertilizer (such as 5-10-5) in a one-foot circle around each plant. Water this thoroughly.

And speaking of water, if a drought comes along, be sure to water your roses as liberally as the supply permits. This is especially important through spring and until mid-summer, and again for early September until the last autumn blossom has gone its way. It's surprising how much careful attention will do to increase the number and quality of blossoms.

You do not need to water as frequently, of course, if you keep the ground around and under the plants mulched with a couple of inches of grass clippings or peat moss to lessen evaporation during the hot weather. If you use the latter material, be sure to rake it to one side while you are watering, for once peat moss gets thoroughly dry, nothing short of a deluge will penetrate it.

STORES IN YOUR VICINITY featuring...

DREXEL's American Traditional Collection as seen on pages 54, 55

Alabama
Bauman's, Dothan
Adam Glass & Co., Mobile

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W. & J. Sloane, Beverly Hills
Slater Furniture Co., Fresno
Barker Brothers, Los Angeles
Gamble's, Monterey
Jacksons, Oakland & Sacramento
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H. L. Benlough Co., San Diego
W. & J. Sloane, San Francisco
Robinson & Sons, San Jose
Burnham Bros., Stockton
Spartan's, Visalia

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Watkins Bros., Manchester
Chamberlain's, New Haven
Sillerman Furniture Co., Norwich

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Colony House, Washington

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Maas Brothers, Tampa and
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Peterson Furniture Co., Idaho Falls

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Roy Bennett, Ltd., Quincy
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Wolf & Dessauer, Fort Wayne
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Robertson's of South Bend,
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St. Louis

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Orchard & Wilhelm, Omaha

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Morrison-Nease, Greensboro
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Thurin's, Canton
The John Shillits Co., Cincinnati
Halle Brothers, Cleveland
F. & R. Lazarus, Columbus
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Hume's, Youngstown

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John A. Brown Co., Oklahoma City
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Lancaster
J. Arbegast & Co., New Cumberland
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Kaufmann's, Pittsburgh
Stoehr & Fister, Scranton
Fowler, Dick & Walker,
Wilkes-Barre
Gehly's, York

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Charleston

Tennessee
Fowler Brothers, Chattanooga
Fowler Brothers, Knoxville
Lowenstein's, Memphis
Period Furniture Co., Nashville

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Anderson Furniture Studio, Dallas
Ellison Furniture Co., Fort Worth
G. A. Stowers Furniture Co., Houston
Hampton Furniture Co., Port Arthur
Robert Massie, San Angelo
G. A. Stowers Furniture Co.,
San Antonio

Utah
Dinwoodey's, Salt Lake City

Virginia
J. H. Bell Furniture Co.,
Newport News
Willis Furniture Co., Norfolk
Miller & Rhoads, Inc., Richmond


Washington
Frederick & Nelson, Seattle

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[Continued on page 116]

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as seen on pages 52, 53

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Barrows Furniture Co., Phoenix
Burr's Furniture Co., Prescott
Sterling Furniture Co., Tucson
H. L. Boyd, Winslow

Arkansas

Morris Furniture Co., Conway
Teague Furniture Co., Hot Springs
Gus Blaw Co., Little Rock
Charles Lewis Furniture Co.,
Magnolia

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Barker-Tilton, Alameda
McCart & Bultman, Bakersfield
Addison Furniture Co., Berkeley
Green & Hinkle, Beverly Hills
Clobber's Furniture Co., Burbank
Westlake Furniture Co., Daly City
Josephine's Furniture Co., Fresno
Colonial Furniture Co., Glendale
Paradise Furniture Co.,
Huntington Park
Elmor Hill Interiors, La Jolla
Frank Bros., Long Beach
Broadway Dept. Store, Los Angeles
Lynwood Furniture Co., Lynwood
John Breuner, Oakland
Breuner's, Richmond
Olson's Furniture Co., Riverside
John Breuner, Sacramento
H. L. Benbough, San Diego
Trading Post, San Fernando
Lachman Bros., San Francisco
Williamson & Benner, Santa Maria
Casa Marin Furniture Co.,
San Rafael
Elliot & Martin, Santa Ana
The Modern Home, Santa Barbara
Saladin Furniture Co., Santa Maria
Stone Co., Santa Rosa
John Breuner, Stockton
Breuner's, Vallejo
Slocum Furniture Co., Van Nuys
California Furniture Co., Woodland

Colorado

American Furniture Co., Denver
American Furniture Co., Pueblo

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Danari's Inc., Ft. Lauderdale
House Beautiful, Miami

Idaho

Davis Furniture Co., American Falls
Neil F. Boyle, Blackfoot
Baker's Furniture Co., Boise
Morley Chapin, Idaho Falls
L'Heronson, Jerome

Illinois

Fred B. Snite, Chicago
Streeter-Davis Co., Evanston

Indiana

Greenwalds Furniture Corp.,
Hammond

Louisiana

Durrett Furniture Co., Alexandria
Kornmeyer Furniture Co.,
Baton Rouge
Joy's Inc., New Orleans
Haverty Furniture Co., Shreveport

Minnesota

Zipperman Furniture Co.,
Minneapolis
Dealers Furniture Co., St. Paul

Missouri

Van Der Boorn's Furniture Co.,
Kansas City
Fred J. Long Furniture Shop,
Springfield

Montana

Burr Department Store, Butte

Nevada

Marjer's, Las Vegas
Home Furniture Co., Reno

New Jersey

Stone & Co., Jersey City

New Mexico

Landon Furniture Co., Albuquerque

North Dakota

Reff-McCann, Bismarck

Oklahoma

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Sappington-Hickman-Rose,
Oklahoma City
Jackson Furniture Co., Tulsa

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Beaverton Furniture Co., Beaverton
Edwards Furniture Co., Portland
Gervitz Furniture Co., Salem

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Miller's Furniture Co., Bethlehem
Martin's of Darby, Darby
Furniture House, Easton
Lit Brothers, Philadelphia

South Dakota

Hay Furniture Co., Aberdeen

Texas

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Abilene
Phillips Furniture Co., Amarillo
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Brownfield
Castwell's, Corpus Christi
Highland Furniture Co., Dallas
Leonard's Furniture Co., Ft. Worth
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Levin Furniture Co., Pharr
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Washington

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Wisconsin

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as seen on pages 56-59

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Bauman's Jewel Box, Dothan
Witherspoon's, Inc., Gadsden

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Barker Bros., Los Angeles
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Ed Marling, Inc., Topeka

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Louisiana

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Tonella & Rupp, Marquette

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St. Paul Home Furnishing Co.,
St. Paul

Missouri

Excelsior Furniture & Music
Co., Cape Girardeau
North-Mehoray Furniture
Co., Kansas City
Famous-Barr, St. Louis

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J. L. Brandeis, Omaha

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Co., Atlantic City
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Albert Lifson & Son, Elizabeth
Auster's, Jersey City
Hurley-Tobin Co., Trenton

New Hampshire

E. M. Chase Co., Manchester

New Mexico

Mathews Furniture Co., Albuquerque

New York

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J. Kuriz & Sons, Brooklyn
Laufer Furniture Co., Buffalo
Kobacker Furniture Co., Elmira
Rouff Furniture Co., Endicott
Home Furniture Co., Middletown
Sachs Quality Store, New York
Reliable Furniture Store,
Poughkeepsie
Garson & Wood Furniture Co.,
Rochester
North Side Furniture House,
Rochester

North Carolina

W. G. & R. Furniture Co., Green Bay

Ohio

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Oklahoma

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Pennsylvania

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Utah

W. G. & R. Furniture Co., Green Bay

Vermont

W. G. & R. Furniture Co., Green Bay

Virginia

W. G. & R. Furniture Co., Green Bay

Washington

W. G. & R. Furniture Co., Green Bay

West Virginia

W. G. & R. Furniture Co., Green Bay

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North Dakota

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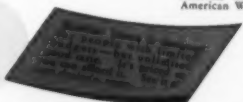


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